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MME. MELBA WON'T RETURN, SAYS RUMOR

Diva Said to Be Angry Over Mr. Hammerstein's Praise of Mary Garden.

Correspondent of New York "Times" Declares She Has Taken Umbrage at Impresario's Attitude Toward Rival—Mr. Hammerstein Confident Report is False.

According to a cable despatch from the London correspondent of the New York "Times," there is a strong possibility that Mme. Melba will not be heard at the Manhattan Opera House during the coming season. It is maintained in the report that the Australian diva has taken umbrage at Oscar Hammerstein's enthusiasm over Mary Garden, and that Melba is so enraged at the way in which Mr. Hammerstein has been sounding the praises of his Parisian acquisition and apparently forgetting his last season's star that she has decided to twinkle no more for his benefit.

"Dame Rumor, who was ever most unkind to her own sex, further says that Melba is keeping her intention secret for the present in order to spring the announcement upon the thoughtless manager who has had the temerity to offend her artistic susceptibilities at a moment when he is least expecting the blow from the rod which is in pickle for him," the despatch goes on to say.

"Melba and Caruso sang at the closing performance at Covent Garden last night, and both were heard to good effect, though an English critic says:

"Melba during the season has been distinctly out of form, presumably on account of her regrettable ill-health, while Caruso opened badly and seemed in the first few weeks to have parted with some of his finest qualities. With the end of June, however, he recovered."

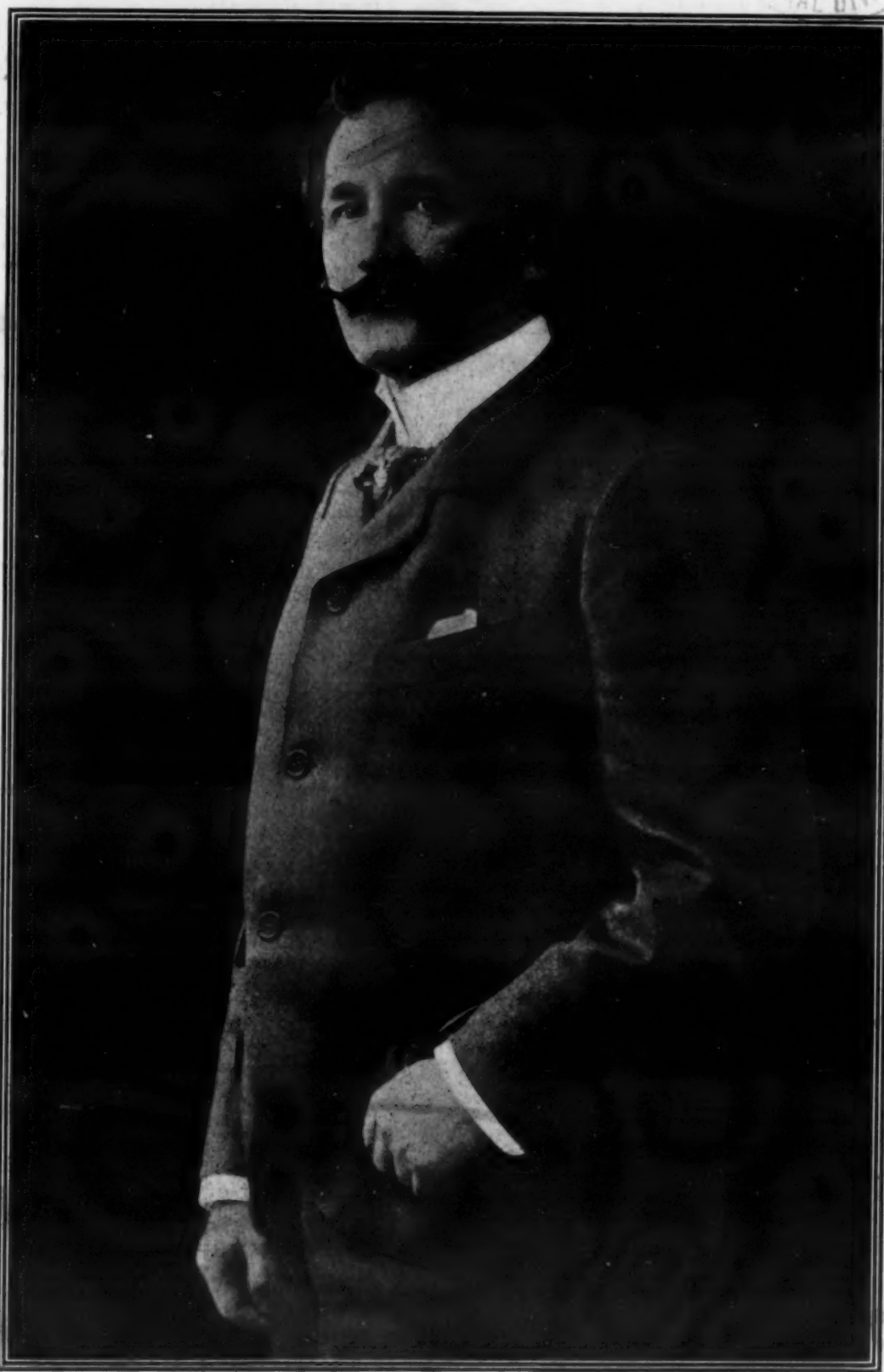
"Mme. Melba left London early this morning for Marseilles to catch a steamer which will take her to Australia on a visit to her father. She was expected to arrive in New York via San Francisco in time for the opening of the Manhattan Opera House season, and all her admirers, of whom Mr. Hammerstein is not the least, hope that the voyage will benefit her health and thereby preclude the possibility of a misinterpretation of her motives in case she finds herself unable to fulfill her contract at the Manhattan."

HAMMERSTEIN'S DENIAL.

Impresario is Certain Mme. Melba Will Not Break Her Contract.

Mr. Hammerstein on Thursday made the following statement concerning the rumor that Melba would not join his company next season:

"I am sure that Mme. Melba has not the slightest idea of breaking her engagement. I have heard from her within the last two days, and she tells me of all her plans and shows the best of feeling. As to the talk that she has any feeling because I have been talking more about Miss Garden than about her, I say it is absurd. She has too much sense to pay attention to any such nonsense."



CARL POHLIG

New Conductor of the Philadelphia Symphony Orchestra Who Succeeds the Late Fritz Scheel

MR. CONRIED'S RETURN.

Metropolitan Opera Director Expected in New York on October 1.

It was announced this week that Heinrich Conried, director of the Metropolitan Opera Company, will return to New York on October 1. While various reports as to his physical condition differ materially, it is known that Mr. Conried has been actively engaged in making arrangements for the coming season and that of late he has been doing four or five hours' work daily. He has left Bad Nauheim for Lake Constance.

It is rumored that Mr. Conried's return will be marked by several changes in the staff of the opera house. Ernest Goerlitz, business manager of the institution, returns on September 1, when he will make an official announcement of the opera plans for the next season.

G. FERRATA HONORED.

The Well-Known American Composer Knighted by King of Italy.

PHILADELPHIA, July 31.—Giuseppe Ferrata, musical director of Beaver College, has received from the Italian embassy at Washington, official information that the King of Italy has conferred upon him the title of chevalier and knighted him with the order of the crown in recognition of his musical compositions.

Mr. Ferrata recently won second prize with his opera "Furishito," in the world's composition at Paris, where 237 competitors were entered.

Mr. Ferrata is well known in New York musical circles. A program of his compositions was given by the Manuscript Society at the National Arts Club last winter.

MR. PAUR WILL NOT IMPORT MUSICIANS

Director Decides to Meet the Demands of American Federation.

Cable Advices From Europe Indicate that Vacancies in Pittsburg Orchestra Will Be Filled by Players of This Country.—Strike of Present Members Averted.

PITTSBURG, PA., July 31.—Cable despatches just received in this city from Emil Paur, conductor of the Pittsburg Orchestra, contain the information that he does not intend to import foreign musicians for that organization and set at rest the threatened strike of players, all of whom are affiliated with the American Federation of Musicians. This news practically confirms the assurance given to MUSICAL AMERICA last week by the management of the orchestra, that the differences between Mr. Paur and the musicians' union would be satisfactorily adjusted before the opening of the coming season.

When Mr. Paur left Pittsburg early this Summer for his annual European trip, it was generally understood that he purposed engaging, on the other side of the ocean, a new concert-master, first cellist, first horn player and a tympanist. Joseph Weber, president of the Musicians' Federation, immediately took steps to prevent such action, expressing the belief that the needed players could be secured in this country, and that the importing of foreign musicians under such circumstances would be against the rules of the union. Mr. Weber made his stand in the matter more emphatic a short time ago by notifying Mr. Paur, then in Europe, that an attempt on his part to follow the proposed program would be met by a strike of the present members of the orchestra, and issuing an ultimatum ordering the men to drop all connection with the organization in the event of an importation of musicians.

Mr. Paur was then confronted with the necessity of either establishing a non-union orchestra, along the lines of the Boston Symphony, or meeting the demands of the Federation.

It appears, from the advices just received from Europe, that he has determined to drop his plan of securing talent abroad, and it is understood that he will return to America immediately for the purpose of engaging the musicians he needs, from the ranks of the American Federation.

JOACHIM'S RECOVERY SLOW.

Celebrated Violinist May Not Be Able to Continue With His Quartet.

BERLIN, July 27.—Joseph Joachim is but slowly recovering from the effects of the attack of influenza which prevented him from journeying to England recently with the other members of the quartet that bears his name for the series of concerts in London for which they were engaged.

It now seems scarcely probable that the veteran violinist will be able to remain at the head of the quartet another season. He will continue to be director of the Royal High School of Music, but it is feared that he will be compelled to give up most of his teaching.

Brilliant Season Assured for the Philadelphia Symphony Orchestra

Great Interest Manifested in Coming of New Conductor Carl Pohlig - Noted Artists Who Will Be Soloists at Quaker City Concerts.

PHILADELPHIA, July 29.—The Philadelphia Orchestra has every promise of a highly successful season. Stimulated, doubtless, by the published announcements as to the new conductor's ability the renewal subscriptions have been coming in with gratifying results. It is expected that Carl Pohlig will come to Philadelphia early in September and enter at once upon active work.

Engagements have been made with the following soloists: Johanna Galski, Josef Hofmann, Fritz Kreisler, Emilio de Gogorzo, Mrs. Bloomfeld-Zeisler, Olga Samaroff, Mark Hambourg, Mary Hissem de Moss, Mme. De Cisneros, Harold Bauer, Vladimir de Pachmann, Thaddeus Rich, Mauvits Leefson, Richard Buhlig, Ernest Hutcheson, Mischa Elman, Horace Britt, Ethel Altemus, Mmes. Schumann-Heink and Teresa Carreno.

In the light of further details of Pohlig's work, which have lately come to hand, it is more and more evident that the orchestra committee has made a wise selection. The following extracts from some of the leading musical journals of Europe will be read with interest:

The "Neue Musik Zeitung" of Leipzig and Stuttgart at the end of a very full and sympathetic account of Carl Pohlig's Symphonic poem, "A Hero's Death and Transfiguration" says of Pohlig: "He directs with equal fervor the works of Beethoven, Mozart and Haydn, as well as the creations of the later great masters." * * * He interprets Wagner with a rare intelli-

gence and a special devotion, whilst to hear the music of Gluck, Mozart, Beethoven and Weber under his baton is always a joy. * * * He directs with a clearness that can only spring from a quiet insight into the innermost content of the music, into the finest fibre of its design."

The critic of the Berlin "Post" speaking of a great concert which Pohlig had been specially summoned to Berlin to conduct, said:

"I experienced again a sincere delight in the splendid performance of Bruckner's Symphony in B flat, as well as in the 'Meistersinger' Prelude and the 'Tannhäuser' Overture. The Wagner numbers were interpreted with a bigness of conception, as a whole, and with a subtle and vivid shading in the details. The Bruckner Symphony, with its fulness of melodic and harmonic beauty, has never before been heard in Berlin with so resisting effect. The very nature of Bruckner's design, lacking, as it does, the mighty climaxes of the male concentration that one finds in Beethoven and in Wagner, offers a serious problem to the conductor's conception. Carl Pohlig seemed in a masterly way to send the breath of life into Bruckner's music. Of overwhelming effect was the uplifting conclusion in the finale, where the religious feeling rises to a broad hymnal utterance."

The Schwäbische Merkur referring to the same concert, said: "The main event on the program was Anton Bruckner's Fifth Symphony. Pohlig may claim the credit of being the first to make this splendid work heard in its entirety. He led with a sovereign control, without a score, and produced an effect that is rarely equalled in the concert hall." A. H. E.

PRYOR'S BAND IS AT ASBURY PARK

Series of Well Attended Concerts Given at Summer Resort by Popular Organization.

ASBURY PARK, July 29.—Large and encore-demanding audiences have attended all the afternoon and evening concerts given by Arthur Pryor and his band, during the past week, and the young conductor and composer has received many congratulations on account of the attractiveness of his well balanced programs.

The band is a distinctively American organization and seems able to handle classic music with the same felicity as the popular airs that are demanded at Summer gatherings.

A feature of the week was the playing of several of Mr. Pryor's own compositions by the band and his trombone solos which are always enthusiastically received by the audiences.

On Friday evening there was a two-part program, the first section devoted to compositions by Puccini, and the second to those of Victor Herbert, the ever popular "American Fantasia," winding up the evening.

HAYDN MAENNERCHOR.

Several Candidates Named as Successor to Peter Bachenberg.

Several candidates are in the field for the vacancy in the conductorship made by the resignation at the last meeting of the Brooklyn Haydn Männerchor, of Peter Bachenberg.

Among the names that have been mentioned as likely successors to Mr. Bachenberg are Nana Pruemon, R. W. Van Besele and August N. F. Lehmann, all of whom are prominent musicians and experienced directors. At the last meeting it was decided not to resume singing rehearsals until after September 1.

About \$75.00 above all expenses was cleared by the Männerchor on its picnic last Sunday. A. S.

Florence Hinkle's Engagement.

Miss Florence Hinkle, the popular soprano, has been engaged for the next May Festivals at Manchester, N. H., May 5 and 6, and Nashua N. H., May 14 and 15. She scored such a success last year that she has just been reengaged. She sings in the following works there: Dubois, "Seven Last Words of Christ," Branch's "Fair Ellen," Goring Thomas' "Swan and Skylark," and Grade's "Erl King's Daughter."

HAROLD RANDOLPH ILL.

Well-Known Baltimore Musician a Victim of Typhoid, in Maine.

BALTIMORE, MD., July 29.—Harold Randolph, director of the Peabody Conservatory of Music, is ill with typhoid fever at his Summer home at North East Harbor, Me. Mr. and Mrs. Randolph took possession of their cottage at North East Harbor early in June, and Mr. Randolph was taken ill a few weeks afterward.

A message from Mrs. Randolph states that her husband's condition is greatly improved, and that he is now on the road to recovery. Two trained nurses are attending him under the direction of skilled physicians. W. J. R.

Miss Listemann at Jamestown.

BOSTON, July 30.—Virginia Listemann, the talented young soprano, who with her father Bernard Listemann, the well-known violinist, is to locate in this city for the coming musical season, is at present the soloist with Innes' Orchestral Band at the Jamestown Exposition. Miss Listemann will give a recital in Boston early in November and as she has not sung in public in this city since she was a very young girl this will be practically her Boston debut.

D. L. L.

Dr. Karl Muck has invited Ernest Schelling to play his new Fantastic Suite for piano and orchestra with the Boston Symphony Orchestra.

BIG SAENGERFEST FOR LA CROSSE, WIS.

One Thousand German Singers Will Gather From All Parts of Northwest in June, 1908.

LA CROSSE, Wis., July 29.—German singing societies all over the Northwest, belonging to the Northwestern Sängerbund, have received their music for the Sängerbund to be held in La Crosse in June, 1908. La Crosse societies are the busiest, for upon them, in addition to the musical preparations, devolves the arrangements for the Sängerbund itself, a colossal task which is already beginning to make itself felt.

Secretary John L. Uttermoehl, of the general Sängerbund committee, reports that arrangements have been made for the accommodation of 1,000 singers in local hotels and halls, and that requests for rooms and board continue to come in nearly every day. By the time of the gathering it is expected that the accommodations offered by the city will be taxed to their capacity.

Secretary Uttermoehl says the first number of the Fest-Zeitung, the official Sängerbund magazine, will be published, in October, and it will be issued monthly up to the time of the Sängerbund.

About 3,000 copies will be printed each month, to be distributed among all the singers which will take part in the big fest. M. N. S.

CHICAGO MUSICIANS AT LAKE MICHIGAN



RHEA WEAVER-CARSON, EDGAR NELSON AND ROBERT CARSON

CHICAGO, July 27.—The photograph presented herewith represents a trio of well-known Western musicians, Rhea Weaver-Carson, Edgar A. Nelson and Robert Boice-Carson.

Mr. Carson is soloist and director of the large chorus choir of the St. James M. E. Church of Kenwood, Chicago. He is also

one of the most successful vocal teachers of Chicago. Mrs. Carson is a soprano who has made herself very popular and won the admiration of the musical public by her excellent work. She has had her entire musical education under Mr. Carson. Mr. Nelson is organist at St. James, and is teacher of the organ and piano at The Bush Temple Conservatory of Music. C. W. B.

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THE KALTENBORN ORCHESTRA, FRANZ KALTENBORN CONDUCTOR

Photo by Jessie Tarbox Beals.

It has been called "the height of the death of the musical season"—this period of Summer, yet the fact remains that Franz Kaltenborn and his orchestra at the St. Nicholas Garden are drawing audiences, large, discriminating and appreciative audiences, night after night—and simply because he is catering properly to them by giving them good music.

It remained for someone to realize that the love of music is something not bound about by temperature or seasons. Is Winter with its chill a circumstance that calls for sympathetic melody as a remedy to warm body or soul? No physiologist nor psychologist has ever so urged.

One doesn't have to go back to "former generations" to discover the time when Summer found music "a thing apart," and when, indeed, those who cared for things

musical must needs content themselves with news of what was going on in the dwelling places of melody abroad, or with their own pianos, or with the chunks of sound hurled from the itinerant hurdy-gurdy.

Then uprose the seaside and the Summer resort band presided over by a gentleman in uniform, possessing much gold braid, many untraceable badges and more muscle than temperament in his baton-waving right arm.

Boston with its Higginson and its Higginson Symphony Orchestra became uneasy and the "pops"—the popular concerts to give them a longer and less ugly word evolved.

In May and June they began to hold full sway in the old Music Hall on Hamilton Place and great were the foregathering; then, admitted for some fraction of a dollar those who cared for good music as well done as it could be, be they rich or poor

touched elbows and democratically rejoiced in the good fortune that was theirs. It was good music because the members of the orchestra which played at the "Pops" were Symphony Orchestra players.

By-and-by Music Hall was given over to the theatrical manager and his merry men, the "Pops," for a few seasons languished in Mechanics Building. Then Symphony Hall came into being and now, there in Boston's rare and permanent home of music, one may attend the eight weeks of Summer concerts.

Many there have been to arise to say that the "Pops" have lost their old charming lure of unconventionality in the more impressive building but the fact remains that they cannot keep the people away. The free band concerts, the seaside aggregation of players, the boat orchestra are not enough.

Kaltenborn and his players are finding

the same thing true in New York. Those who have their Winter homes in the city and their Summer retiring places are indeed away and the opera houses are silent, but he counted well on the idea that there were many who, while they had not the Summer refuge from heat and humidity still did have the heart for music—real music, that is—and who, when they were assured that it was theirs for the coming, would come.

It would seem that a gratifying success for his enterprise is certain; not so great a success as it would have been had the public been more quickly impressed with what he had to offer, but still a success encouraging and profitable.

Music has ceased to be a luxury of the few, it is become a desire of the many and it is because Kaltenborn has realized that art has no times of heat or cold that he has done well.

Cruel Joke on Opera Singer.

PARIS, July 27.—M. Affre, a famous singer of the Paris opera, has just been the victim of a grewsome practical joke. On arriving at the opera to dress for the part of *Sigurd* he was handed a telegram from Cabourg announcing the death of his wife at that seaside resort, where she is stopping. M. Affre was greatly surprised, as he had received a letter from his wife that morning indicating that she was in the best of health and spirits. The man-

agement was in a quandry because no one else was available for the part of *Sigurd*.

Telephone communication was obtained with Cabourg and it was learned that Mme. Affre had just received a telegram saying that her husband had died suddenly in Paris and that she had left by the first train. A reassuring telegram was sent, which she received at Evreux station, while M. Affre was able to take the part of *Sigurd*. A judicial inquiry has been instituted to find the author of this stupid pleasantry. The telegram received by M.

Affre was signed with the name of a friend of the family.

Charles E. Watt in New York.

Charles E. Watt, the well-known Chicago pianist and teacher, is spending a few weeks in New York, where he is doing some special work. Mr. Watt is completing arrangements to give one of his Ethelbert Nevin recitals in Pittsburg, the home of the late composer, before the Tuesday musicale.

Music Student Becomes a Bride.

Boston, July 23.—Among the pupils of the New England Conservatory who left school last month to become brides was Athene Harkins of Los Angeles, who was married July 3 to Thomas Went, of San Antonio, Texas. Mr. Went is connected with the San Antonio National Bank. Mrs. Went was a student in the vocal department of the Conservatory.

D. L. L.



Charles W. Clark

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PADEREWSKI LAUDS AMERICAN PIANIST

Monica Dailey, of Batavia, N. Y., Plays Before a Distinguished Audience.

BUFFALO, July 29.—Reports received in Batavia, N. Y., the home of Monica Dailey, the young pianist who has been studying with Leschetizky, indicate that at her recent début in London she was subjected to the rather trying experience of having in her audience a number of celebrities, including Francis Macmillen, Ondricek, Yvette Gilbert and Paderewski.

At the close of the concert, however, they all went to the debutante and spoke to her very kindly and encouragingly, especially Paderewski. He shook hands with her heartily, and said: "I congratulate you on your great success. You played very, very well." He also spoke of Buffalo, where he has personal friends, and expressed the wish to see Miss Dailey in this city when he plays here on Thanksgiving night.

Miss Dailey was most cordially received at her London concert, and after her playing of the Schumann concerto, the audience would not let her go until she gave them as an encore Leschetizky's Mandolinato.

The London "Tribune" spoke of the concert as follows:

"The concert given last night by Miss Monica Dailey with the Queen's Hall Orchestra under the young Polish conductor, Mr. Birnbaum, was an entertainment of an unusually interesting character. Its programme was of a model kind, it introduced two artists of first-class rank to England, and it was honored by the presence in the audience of one of the most brilliant figures in the musical world to-day—M. Paderewski.

"Miss Dailey, an American lady, has been made by Leschetizky a perfect mistress of the piano. Though obviously too nervous to throw herself with fullest abandonment of self into her Franck variations, she played them, nevertheless, with admirable technique and phrasing. In Schumann's concerto she seemed quite at ease, and played all the movements quite beautifully, with repose of style, intimate feeling and plenty of impulse. Her debut was thus of the most successful kind."

CHAUTAUQUA HEARS FINE SONG RECITALS

Large Audiences Attend Series Given by Frank Croxton and Ellison Van Hoose.

CHAUTAUQUA, N. Y., July 27.—Among the most popular of the musical events here has been the series of song recitals given by Ellison Van Hoose, tenor, and Frank Croxton, basso, and of these none was more enjoyable than the program ranging from Handel, Robert Franz and Schubert to Puccini, Tours and Hammond.

Mr. Van Hoose sang an aria from Puccini's "La Bohème", Franz's "Wonne der Wehmuth" and "Es hab die Rose sich beklagt", Schubert's "Du bist die Ruh" and Bachellet's "Chère Nuit" in his well-known sympathetic style and purity of voice. Mr. Croxton's fine, resonant bass was heard to excellent advantage in a recitative and aria from Handel's "Julius Cæsar" and a group of songs comprising Korbay's "Had a Horse", Hawley's "When Love is Gone", "Mother o' Mine" by Tours and Hammond's "Recompense."

The voices of the two artists blended with fine effect in the duet "Lost Proscribed" from Flotow's "Martha", which was the closing number. The audience insisted upon several encores. Frederick Shattuck filled the duties of accompanist with commendable discretion.

CHICAGO UNIVERSITY SUMMER CONCERTS

William A. Beard and Other Well-Known Artists Contribute to Series of Presentations.



WILLIAM A. BEARD

From a Photograph of the Chicago Baritone Taken at Ravinia Park

CHICAGO, July 27.—William A. Beard, the Chicago baritone, was the soloist at one of the University Summer concerts in Mandel Hall, recently. These concerts take place every Tuesday evening.

Mr. Beard sang a group of Franz songs and a new cycle from Tennyson's "Maud," with musical setting by Whelpley. Mr. Beard has a baritone voice that is large in volume and range.

On the evening of July 23, Lucile Stevenson Tewksbury, soprano, and Louise Love gave the program, Miss Katherine Howard being the accompanist. Mrs. Tewksbury sang a Strauss group and some English songs. Miss Love played "Alceste Caprice," Gluck, Saint-Saëns and numbers by Leschetizky, Mickwitz and Van der Stucken. This young artist is a remarkably talented pianiste. Her technique, style and interpretation are satisfying and her earnestness and sincerity have won for her general comment that is very favorable. The concert was one of the best yet given.

C. W. B.

Hammerstein Adding to His Company.

Oscar Hammerstein will have a new première danseuse next season, though he is not yet ready to announce her engagement. Mlle. Dazle, who was his chief dancer last year, has not been re-engaged. Mr. Hammerstein says there are more announcements to be made. He will have two new conductors, and expects to engage one more lyric soprano. The impresario has been disappointed in one singer, and now he feels that he needs one more soprano, as no one has as yet been engaged to fill the place of Mme. Donalda.

Liberati's Band in Detroit Park.

DETROIT, July 29.—Signor Alessandro Liberati, the cornet virtuoso and bandmaster, with his fifty instrumentalists and a quartet of grand opera vocalists, began a two weeks' engagement at Electric Park yesterday. This engagement will undoubtedly be the piece de resistance of Arthur Gaukler's efforts to entertain the patrons of Electric Park, as he plans to make it Detroit's music festival for the Summer months.

BAR HARBOR HEARS CAMPANARI'S VOICE

Social Colony Throngs New Building of Arts When He and Miss Hall Appear.

BAR HARBOR, ME., July 29.—A drizzling rain and an altogether depressing atmosphere did all they could without success toward preventing a large audience from attendance at the Building of Arts last Friday at the second grand concert in the opening course.

But Bar Harbor's social colony thought it well to brave the elements to make the occasion a success, largely influenced, no doubt, by the fact that the artists to appear were Giuseppe Campanari and Marguerite Hall, the latter of New York.

Mr. Campanari, who was received enthusiastically, has seldom sung to a more appreciative audience or amid more attractive surroundings, and Miss Hall was heard with great pleasure, which was unequivocally manifested. Both were recalled time and time again.

NEW MANHATTAN BARITONE

Du Franne, of Opera Comique, One of Hammerstein's Strongest Acquisitions.

A new-comer whom Oscar Hammerstein regards as one of the strongest members of the company he has engaged for next season's productions at the Manhattan Opera House, is the baritone Dufranne, who will be associated principally with the opéra comique performances.



M. DU FRANNE

Baritone of the Opera Comique, Who Will Be at the Manhattan Next Winter

M. Dufranne has been a conspicuous member of the Opéra Comique Company in Paris for several years, appearing in all the most important works produced there. He recently sang the leading baritone rôle in Massenet's "Thérèse" at Vichy. He will be heard at the Manhattan in Massenet's "Thaïs," Charpentier's "Louise," Debussy's "Pelléas et Mélisande" and other of the novelties to be presented there.

OPERA MUSIC FOR SCHOOL CHILDREN

Chicago Teacher Tries an Interesting Experiment With Her Italian Pupils

A discerning music teacher at one of the vacation schools in Chicago's "Little Italy" has met with pleasant results in teaching her pupils to sing selections from the old Italian operas. The children sing with a joy and spontaneity that regulation school music does not always arouse in them. And under the schoolroom windows stand the mothers entranced at hearing their offspring sing here in the New World the songs that were so dear a part of life in the Old.

The success that has attended this attempt to familiarize Italian children with

tuneful classics written by their countrymen has led an instructor in a school where most of the children are Bohemian to teach them Bohemian folk songs. This venture, too, has been happy in its results. And it may well be suggested that managers of vacation schools in all large cities might adopt similar plans for the guidance of music teachers, observes the Boston "Evening Transcript." There exists in everyone an inborn, indefinable love for the music of the land of his forefathers.

To minister to this love, to foster it in the schoolrooms where young "Americans in the making" are gathered, by teaching them to sing the best of such music will help toward creating so many genuine music lovers in future generations that the tone of the popular demand for musical entertainment will be higher than we of to-day see it. Besides, through this natural yet advanced method of teaching the school children to sing, there will be preserved a knowledge of folk-lore and folk-songs that may also make for refinement.

BOSTON ENTERTAINS GUESTS WITH MUSIC

Old Home Week at "The Hub" Enlivened by Elaborate Series of Concerts Arranged.

BOSTON, July 31.—One of the most attractive features of Boston's Old Home Week has been the elaborate program of music provided.

Of organ recitals alone a most noteworthy series had been arranged and has been attracting large crowds of the visitors to Back Bay churches. Lewis S. Thompson inaugurated the series on Monday with a well rendered program in Arlington Street Church; the second took place on Tuesday in Trinity Church, with Wallace Goodrich at the organ; Albert F. Conant gave the third in the First Church of Christ, Scientist, to-day, which marked the first occasion on which that large temple has been opened for such a purpose; George E. Whiting will be the soloist to-morrow at the Church of the Immaculate Conception, Arthur Foote at the First Church, at Berkeley and Marlboro streets, and Henry E. Wey at the Old South Church are scheduled for Friday and Saturday, respectively.

Emelie Grant-Wilkinson is also giving his free organ recitals at the Tremont Temple. Her program on Monday, which included a "Pastorale" by Paul Wachs, Kinder's "Berceuse," "Wolstenholme's "Die Antwort," a Fantasia and Fugue by S. Archer Gibson, a concert etude by George E. Whiting, and numbers by Handel, Bach, Dubois and Dudley Buck, was admirably interpreted. Her second recital will take place to-morrow.

This afternoon, Louis C. Elson gave a lecture in the English High School on "Boston and Our National Music." The subject was treated in the broad, scholarly manner characteristic of this well-known musician and writer. He will also give a brief talk on music at the free orchestral concert in Steinert Hall to-morrow evening, when Charles K. North will contribute flute solos and an orchestra of sixteen will play a well-chosen program, in which the results of the work undertaken by the Music Department of the city through the Winter season will be exemplified.

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STEINWAY PIANO

"LORELEY" GIVEN AT COVENT GARDEN

American Soprano Sings Title
Part—Another Triumph
for Macmillen

LONDON, July 25.—The production of Catalani's "Loreley" can be regarded as one of the most important features of the latter part of the Covent Garden season. A great deal of interest was taken in the work by the opera-going public, and the management spared no pains to realize its utmost possibilities for scenic picturesqueness. The music proved to be of a smoothly-flowing, grateful nature, if somewhat lacking in dramatic strength, and, with Signor Campanini at the helm, the performance was spirited and highly effective. The principals were all excellent in their respective rôles. Mlle. Scalar, in the title part, made a deep impression, Selma Kurz was a charming *Anna*, a part corresponding to *Elizabeth* in "Tannhäuser", Amadeo Bassi sang *Walter*, Marcel Journet was the *Markgraf* and Mario Sammarco, *Baron Hermann*.

The coming of Signor Bonci for the closing weeks of the season has given a fresh impetus to the public's interest in the grand opera bill of fare. On Friday his voice seemed to be in particularly good form; at any rate he sang the part of *Rodolfo* in "La Bohème" that night with a beauty of tonal quality and a freshness that produced the keenest sensations of pleasure in the audience. Melba was slated for the title rôle, but her troublesome cold prevented her from appearing, so Mme. Donalda was once more seen and heard as a *Mimi* of individual charm. The cast otherwise was the same as before, including Alice Zeppilli and Scandiani, Marcoux and Gilbert. On Monday Bonci was again at his best in "Lucia" and Selma Kurz was a worthy partner in receiving the honors of the evening. It is now decided that "Don Giovanni" cannot be given this season, which closes next Tuesday.

At the Lyric theatre the Moody-Manners Company is giving a series of admirable performances of opera in English. One of their best productions is "Tannhäuser," with Joseph O'Mara, Fanny Moody and Toni Seiters in the principal rôles. In "Lohengrin" Charles Carter, Clementine de Vere-Sapio, William Dever and Miss Seiters have the leading parts, and "Faust," with Mr. O'Mara, Mme. Moody and Charles Manners, well deserves the large audiences it draws.

Francis Macmillen was in excellent playing-form when he gave his third and last recital at Queen's Hall. The place was filled to the doors and the enthusiasm with which the young American was received was an eloquent indication of the high esteem that is unanimously accorded him. On each appearance his work seems to show added breadth and maturity, so rapidly is he growing in artistic stature. This was especially evident in the masterly way in which he treated Paganini's concerto in D.

One of the most interesting of the many pupils' recitals which have crowded upon each other's heels in the last few weeks was the annual concert given in Salle Erard by Mme. Blanche Marchesi's students, many of whom revealed voices of much promise, while all displayed the finished art of their teacher in their singing.

Other recitals of special interest to Americans were the song matinee given by Pearl Ladd and Walter Wheatley, a young American tenor, who recently made his Covent Garden debut in "Cavalleria Rusticana," and the piano and cello concert at Surrey House, in which Alma Stenzel, the young American pianist, and Jean Schwiller distinguished themselves.

M. B.

Wallingford Eintracht Election.

WALLINGFORD, CONN., July 29.—The Eintracht Singing Society at its semi-annual meeting Saturday evening elected the following officers: President, Christian Ulrich; vice-president, Frank Kelbassa; recording secretary, Rudolph Wagner; financial secretary, John Schlieff; treasurer, Gustav Tschauder; archives, John Heintz; standard bearer, John Schipke; librarian, R. Wagner; trustees, P. Weineman, G. Schlohaker, R. Russo. W. E. C.

"There are many people who do not appreciate good music."
"But they usually do the best they can—they applaud it."—Brooklyn "Life."

NEW PORTRAIT OF KATHARINE GOODSON



The above portrait shows Katharine Goodson with her beautiful Persian kitten, "Little Jim," the "spirit cat," as she laughingly calls him. The fact is that "Little Jim" is a very musical member of his race, and will sit for hours as shown above, listening to her playing, now blinking his wonderful eyes sleepily, now stretching down a paw at the hammer of the piano as they rise and fall. Discords, however, are his particular aversion, and if insisted upon, he will quickly disappear into the garden. This picture is one taken by the well-known photographic artist, Percival Small, in Katharine Goodson's own beautiful music-room.

What Will Bonci's Position Be at the Metropolitan with Caruso as a Rival?

The operatic world is puzzled as to precisely what use can be made of Bonci at the Metropolitan Opera House. It would seem, at first sight, that his repertoire conflicts directly with that of Caruso.

Algernon St. John-Brenon, writing in the "Morning Telegraph," contends that Caruso will not abate one of his privileges as leading tenor at the Metropolitan Opera House. Caruso is certain of one fact, that he is the Metropolitan Opera House. Without him, last year, at any rate, there would have been no profits at the Metropolitan. That is why, when he demanded a raise in salary, a raise never contemplated in his contract, it was granted with such surprising alacrity.

The engagement of M. Bonci was very distasteful to him. He expressed himself vigorously about it. He indulged in comparisons between himself and Bonci that were more vigorous in tone than flattering to the Florentine. Then appeared paragraphs in Italian papers to the effect that M. Bonci had been engaged at the Metropolitan because M. Caruso, in consequence of a certain police court trial, had lost his grip upon his audiences. This was untrue. M. Caruso lost his grip on his society engagements, but not a wilderness of monkeys could impair the natural rarity and beauty of his voice and the consummate elegance of his style.

These paragraphs infuriated Caruso. Tenors, in any case, are like Turkish Sultans—they can bear no brother near the throne. When, in addition to this natural intolerance, they are provoked in the way in which M. Caruso imagines himself provoked, the situation of the rival becomes thorny and difficult.

Bonci will sing just such parts as Caruso will let him sing. Bonci will also be found coruscating in the opera on Saturday nights. At any rate, the Dippel scandal will be ended.

But a great change is coming over the spirit of Caruso's repertoire. He has ceased—and deliberately ceased—to be the lyric singer. There was no "Elisir d'Amore" last year for him. No "Gioconda" and as few of the lighter lyric roles as possible. He emphasized the dramatic parts and did nobly in them. He has, as all well know, dramatic fire and vigor. He was excellent in all the new Puccini rôles. But there is a greater dramatization in vocalism than even M. Puccini has been able to conceive, and that is the dramatic vocalism of Richard Wagner's music dramas. M. Caruso will one day do what Jean de Reszke did. He will cross the Rubicon. He has his own ideas of how *Lohengrin*, for instance, should be sung. I have heard him exemplify. Whatever it was, it was not the caterwauling with which the Teutonic Wagnerphones are doing their best to ruin and depopularize the works of the greatest of composers for the voice.

CHAUTAUQUA HAS ITS MUSIC WEEK

Classic Numbers Finely Rendered by Local Orchestra and Noted Soloists.

CHAUTAUQUA, N. Y., July 30.—Music week at Chautauqua for 1907 marked the height of success for this feature of the institution. An enormous amount of work was done and, fortunately, there were no musical mishaps to mar the performances.

Beginning with Sunday evening the 22nd, closing with Sunday evening, the 28th, the following works were presented, beside four miscellaneous programs: Haydn's "Creation," Handel's "Messiah," Verdi's "Aida" (two performances) and the first production of Julian Edwards's sacred cantata "Lazarus." The soloists for these different works were Misses Tate and Benedict, Messrs. Cecil James, Frank Croxton, Werrenrauth and Gunther. The productions were all well given and of especial merit was the work of the soloists in "Aida," a most trying work for both soloists and chorus. The opera was presented in oratorio form.

During the miscellaneous programs in addition to those already mentioned, were heard Sol Marcossion, violinist, Wm. H. Sherwood, pianist, Ellison Van Hoose, tenor, the Chautauqua orchestra, band and the children's chorus of 300 voices.

The adult choir numbers nearly 400 and under the able directorship of Alfred Hallam is doing some excellent work. Mr. Hallam is in full charge of all the music at Chautauqua and is the man for the post without a shadow of doubt.

Frank Shattuck and Lynn B. Dana are the official accompanists.

The success of the concerts is due in no small measure to the Chautauqua orchestra and band which is made up, like the other organizations at this Summer city of men high in their respective professions. They are W. B. Hert, principal of the violin department, Dana's Institute, Warren, Ohio; Mr. Goertz, Holland trio, New York; Herman McBride, Youngstown, O.; Chas. Schweinfest, Hamilton, Ohio, first violins, Frank Rutter, director of Rutter's Orchestra, Uniontown, Pa.; Edward Perri-go, Dana's Musical Institute, Warren, O., second violins; E. K. Keyser, composer and teacher, Uniontown, Pa., viola; Mr. Holland, Wm. Ament, Oberlin, O., cellos; A. E. Swartz, Goshen, Ind., bass; Emil Medicus, Youngstown, O., flute; Mr. Newman, New York, oboe; J. D. Cook, principal of the wood wind department, Dana's Musical Institute, Warren, Ohio; Louis Paroda, Dana's Musical Institute, Warren, O., clarinets; Markens Kohen, New York, bassoon; Chas. B. Price, director Price's band, Uniontown, Pa.; Eugene Tillotson, Dana's Musical Institute, Warren, Ohio, cornets; Lynn B. Dana, director of choral work, Dana's Musical Institute, Warren, Ohio, Walter Douglass, Dana's Musical Institute, Warren, O., J. De Roy Dana, Dana's Musical Institute, Warren, O., horns; Bryan Strickler, Dana's Musical Institute, Warren, O., trombone; Joseph Mace, Warren, O., trap drums, J. C. Fisher, Uniontown, Pa., tympani.

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MANY SOLOISTS ON MORGAN'S PROGRAM

Ocean Grove Audience Hears a
Miscellaneous Presentation
Finely Given.

OCEAN GROVE, N. J., July 29.—The program for last Saturday was of a miscellaneous character and attracted probably 5,000 people. The small attendance was undoubtedly due to the Eames and Marine Band concerts coming within so short a period.

The program was given by Mme. Alma Webster Powell, soprano; Mary Byrne-Ivy, contralto; Tom Daniel, basso; Arthur Parker, violinist; Donald Chalmers, basso; Archie Hackett, tenor; David Talmage, jr., tenor; Mrs. Grace Underwood, soprano; Miss Van Atta, contralto, chorus and orchestra.

The orchestra was the most popular feature of the evening and was applauded enthusiastically. The program numbers were the "Tannhäuser" and "Aida" marches and the "Light Cavalry" of Suppe. The orchestra is doing better work every day and showed up well especially in the brass section, which has heretofore been weak. The chorus sang well but suffered in comparison with the large chorus which sang at the Eames concert. The soloists joined in a rendition of the Sextet from "Lucia," which met with instant approval and should be repeated.

Mary Byrne Ivy sang well and has broadened much in her art since last year though her voice has become more of a mezzo than contralto. Tom Daniel sang with excellent tonal effect, making an excellent impression. His phrasing was clean-cut and his enunciation good. Arthur Parker, the violinist, played with facile technique but with small tone and no enthusiasm. He was well received.

Mme. Powell who was so well received here last year, duplicated her success. Her graceful manner and her inimitable style of singing certain compositions, and the ease with which her high notes were taken,

proved popular with the audience and she was forced to give many encores.

The accompanists were Edith Morgan, Miss Ruggles and A. J. Powell.

Soloists in Ocean Grove have to contend with a very serious evil. While concerts are advertised to begin at 8 P. M., people arrive from that time until nearly nine, when certain of the older people begin to depart. This keeps the house in commotion during a greater part of the evening.

A. L. J.

SINGS AT ATLANTIC CITY.

John C. Wilcox, New York Baritone,
Entertains Summer Visitors.

ATLANTIC CITY, N. J., July 29.—John C. Wilcox, the New York baritone, made his second appearance this month as soloist at the Marlborough-Blenheim Sunday Night Concerts last evening, and duplicated his success of July 14, when his enthusiastic reception led the management to secure him for two return engagements.

Last night he sang the "Evening Star" aria from "Tannhäuser," and a group of English songs, winning double encores. He is announced for a third appearance on August 11, when he will sing the "Pagliacci" Prologue and songs.

The instrumental sextet at this hotel is famous for its Sunday chamber music concerts, given in the acoustically perfect Blenheim Exchange. On August 4, Mr. Wilcox will sing at the fashionable Edgewood Inn, Greenwich, Conn.

Awakened by Sunday Morning Music.

OCEAN GROVE, July 29.—Tali Esen Morgan has many new and original ideas but none that has ever taken with the religious element as one which he borrowed from Bethlehem, Pa. Last Sunday morning the entire town was awakened by the playing of chorals by the entire brass section of the orchestra. The men were located on the roof of the men's quarters and will play there every Sunday morning for the rest of the season. The element that spends its time playing hymns all day Sunday is greatly pleased, but rumor has it that certain worldly people have protested against even a religious early awakening.

A. L. J.

Clarence Eddy on a Day's Outing



CLARENCE EDDY AND PARTY ON STATEN ISLAND

Clarence Eddy, the celebrated American organist, who assumes charge of the music of the Tompkins Avenue Congregational Church, Brooklyn, early in the Fall, left on Thursday for Kineo, Maine, where he will spend a month with Mrs. Eddy, at the Mt. Kineo House.

"I am going to forget all about my work, if that is possible," Mr. Eddy told a Musical America representative just before leaving New York. "Then after a month's respite I expect to have an unusually busy season, dividing my time giving recitals, teaching and directing the church music. I shall have a quartet of soloists and a chorus of forty—an excellent aggregation of singers."

Until now Mr. Eddy has had but little time for recreation. Besides playing at the dedication of the new Austin Organ at

the Jamestown Exposition, his time has been completely filled with recital engagements. He will probably give another series of recitals at Jamestown later in the season.

Before leaving for Maine Mr. Eddy joined a party of friends in a day's outing at the Marine Club, on Staten Island. The photograph reproduced herewith shows, reading from left to right, Mrs. Eddy, Mr. Eddy, Mrs. John Greulich and Dr. Greulich, of New York, and Mrs. B. B. Bailey, a talented musician of El Paso, Tex.

Mrs. J. C. Du Bois has returned to Hudson, Wis., from Colorado, to make her home with her daughter, Mrs. A. H. Phillips on First street. Mrs. Du Bois claims the distinction of having taught Adeline Patti, the famous singer, when the latter was a child, in New York City.

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EMINENT AMERICAN TENOR

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VETERAN SINGER DESCRIBES DAY VISIT TO OPERA COMIQUE

Lucien Fugère Turns Journalist to Give the Public a Glimpse of Inside Doings at Busy Paris Institution of World-Wide Fame.

The Paris Opéra Comique is an institution of unique interest to the opera-going public of many lands, and special attention has been attracted to it in this country of late in view of the announcements made of the engagement of several of its most prominent singers for productions of some of the most successful works in its repertoire at the Manhattan Opera House next Winter.

Lucien Fugère, who has aptly been termed the dean of the Opéra Comique, entertainingly describes a personally conducted "tour of inspection" through the institution with which he has been connected for so long, in "Musica."

Entering by a door opening on the rue Favart, we see at the left the den of the "concierge", writes Mr. Fugère, adding that a long experience has taught him that it is discreet to view the concierge's habitation with respect, especially in the case of a theatre. This one is a rendezvous of distinguished people.

We ascend a flight of stairs. Here are the offices. Here it is that débutantes falter and even the time-hardened does not feel quite at ease. For lo! it is the headquarters of the managers. You rap on a door. "Entrez!" And you are welcomed with a smile that is the natural "facade" of a most amiable and distinguished man, author of many works that have won success—Léon Jancey, general secretary of the Opéra Comique. You rap on another door a little farther on, and again "Entrez!" Second smile, second amiable and obliging gentleman, also distinguished as a litterateur, such is Georges Ricou, in charge of the artistic personnel. Withdrawing, you are confronted by a third smile, a third courteous gentleman. This story, as you see, is a veritable paradise.

We mount higher—eight flights! But on all sides, as we ascend there resound yells, no, songs. Singing on every floor! We push open a door behind which something is going on. It is Piffaretti, the "chef de chant" rehearsing with his colleagues. We proceed and still we hear singing in all directions. There is surely no theatre where there is so much rehearsing done as at the Opéra Comique. If it is not the vocal "coach" helping the artists with their rôles, it is one of the conductors of the or-

chestra, Ruhlmann, Miranne or Picheran. We have heard singing on the way up, but now we hear thunder. We have reached the "petit théâtre", situated on the seventh floor, and the thunder is produced by the choristers rehearsing under the chorus-masters Pech and Leroux, and the régisseur, Carbonne.

If we ascend to the highest story we shall find ourselves in the realm of the chief machinist, a bizarre realm that proves by the agility of its inhabitants that the first ancestors of man must have been tree-climbers.

brought, there was a slight tendency of the brass to cover up the wood-wind, but this could not be helped. Director Santeleman is an efficient and careful director, but not provocative of as much enthusiasm as past leaders of the band.

Each number was encored at least three times and the program was prolonged until a late hour. In spite of this the entire audience, almost without exception, stayed until the last number.

The Festival Chorus sang and the Schubert club of thirty-five voices gave one selection. The final selection was the "Star Spangled Banner," given with chorus, band and orchestra standing. During the performance of this number the lights in the Auditorium were turned out and the immense electric flag over the stage lighted. The audience simply went wild and the concert ended with one of the greatest displays of enthusiasm ever seen in Ocean Grove.

A. L. J.

WHAT THE STEINWAY ARTISTS ARE DOING.

Lhevinne Resting After His American Tour, at His Country Place Near Moscow, Russia.

Josef Lhévinne is resting after his great American tour at his country place, Butovo, near Moscow, Russia.

Mrs. Fannie Bloomfield-Zeisler has been at Lake Geneva, Wis., but sailed July 30 for the German springs and her usual mountain climb in the Swiss Alps.

Mr. and Mrs. Ernest Schelling are entertaining the Paderewskis at their villa near Ragaz, Switzerland.

Richard Buhlig is resting for the Summer at the little French fishing village of

Varanqueville-sur-Mer, in the Department of the Lower Seine.

Augusta Cottlow is dividing her Summer between teaching in the city and a Long Island farm. She is to give a number of MacDowell recitals next season.

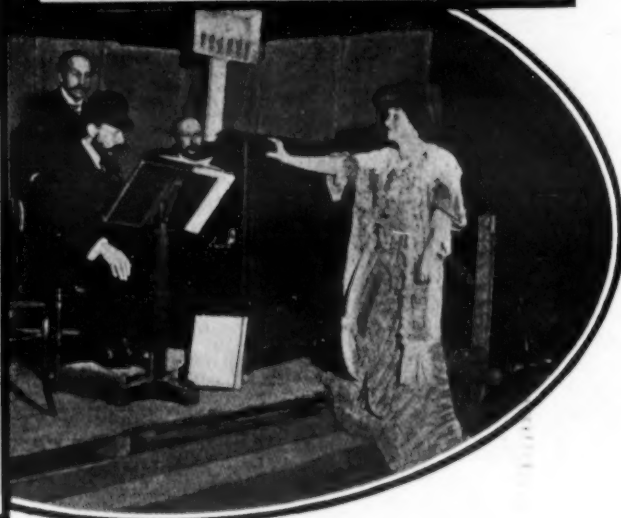
Mme. Matja von Niessen-Stone, the great mezzo soprano, is visiting friends in Berlin. Adele Margulies is mountain climbing in the Tyrol.

Herman Epstein, Davol Sanders and Paul Kefer, of the Epstein Trio, are summering near New York and meet twice a week for practice in preparation for their Fall tour.

Otto Neitzel, whose lectures were an interesting feature of our last musical season, is busy translating into German the libretto of Massenet's last opera, "Thérèse," which is to be produced next season at Berlin. The same composer's "Herodias" is also to be given there soon.



Scenes of Rehearsals at the Opera Comique in Paris.



MARINE BAND PLAYS AT OCEAN GROVE, N. J.

Encores the Rule and Much Enthusiasm When "Star Spangled Banner" is Given.

OCEAN GROVE, N. J., July 29.—The United States Marine Band with fifty players gave a concert here last Tuesday evening. The house was almost entirely sold out and many of the officers and men from the New Jersey National Guard now in camp were present. The program was an uncommon one, containing a great proportion of classical music and was well rendered.

The band is a good one and got many fine effects especially in the soft passages. Owing to the fact that only fifty men were



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To Wed J. Humbird Duffey Widow Gives Up Fortune.

Charmed by the dulcet tones in his baritone voice, Mrs. Frederick R. Hoyt, the young widow of a California mining man, has given up a fortune of \$250,000 to marry J. Humbird Duffey, the concert singer of New York. Announcement of the marriage, which occurred on June 27, and which came as the culmination of a remarkable romance has just been made.

The loss of her fortune through marrying again is made compulsory by the will of Mrs. Duffey's first husband, who died in New York about seven years ago. It was stipulated that the widow should receive the income of her \$250,000 share of his \$400,000 estate as long as she refrained from a second marriage. Thereupon the entire revenues of Mr. Hoyt's properties should go to his other heirs.

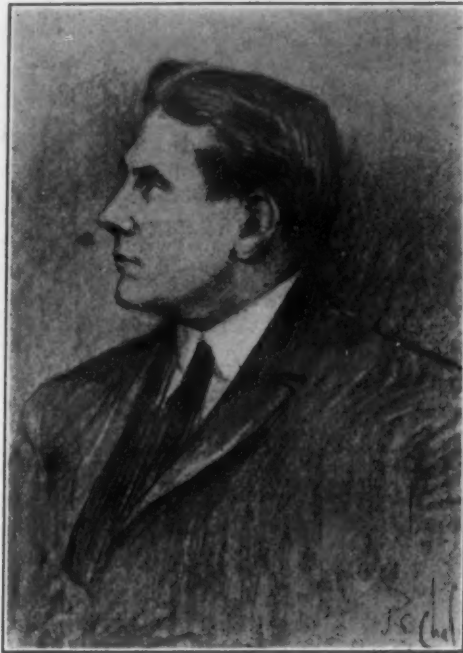
Friends of Mrs. Duffey say that the renunciation of her fortune appeared inevitable to her as long ago as November, 1903, when for the first time she heard Mr. Duffey's voice at a concert in Carnegie Hall. She was sitting in a box near the stage, when a smooth faced young man of prepossessing appearance, stood beside the orchestra leader and began to sing "Woten's Farewell," from Wagner's "Walküre."

It was a powerful baritone voice to which she listened, and, as she said afterward, it made an irresistible appeal. She led in the applause for an encore, and after the soloist had made his final bow, she inquired among her friends if any one knew him. One did, and an introduction followed.

Then there were other meetings and together the two attended concerts and opera, until one evening the singer learned from the heiress the fact that a marriage would rob her of her fortune.

"Upon this discovery," said an intimate friend of the former Mrs. Hoyt, this week, "the young soloist sought to end their friendship by saying that each should go a separate way and try to forget the other." To this Mrs. Hoyt at last assented.

Only a few months had passed, however, before the two were brought together again



J. HUMBIRD DUFFEY

The Announcement of His Marriage to Mrs. Frederick R. Hoyt, on June 27, Was Made This Week

quite accidentally on the lawn of the Trieb-schen Villa, near Lucerne, Switzerland, hal-lowed in the minds of all music lovers as being the home of Wagner in that eventful six-year period of his life when he wrote the "Meistersinger," "Götterdämmerung," and "Siegfried." Both the heiress and the singer had been pilgrims to a common shrine.

Before they separated they agreed that neither should ever again try to forget the other.

The heirs of Mr. Hoyt who will receive the fortune which the singer's bride loses are two married sisters, one of whom is in Europe at the present time. The other lives in this city.

"I love my husband so much more than the fortune which our marriage has cost me," the bride declares, "that I am absolutely happy to give it up. Had it been ten times greater I would have surrendered it just as cheerfully."

Mr. and Mrs. Duffey at the present time are living in a remote corner of the White Lake region of the Catskill Mountains. Their wedding took place at the Church of the Strangers, in West Fifty-seventh street, where the Rev. D. Asa Blackburn, the pastor, officiated.

COMPOSERS WON'T DIVULGE METHODS

Max Reger Tells Inquirer to Ask the Critics How Compositions are Made.

BERLIN, July 27.—The musical journal, "The Concert Hall," has asked several well-known composers how they compose. Nearly all refused to tell what they regarded as "business secrets" and the replies in most cases, were characteristic of the men.

Engelbert Humperdinck, composer of "Hänsel und Gretel," answered: "There are things about which one cannot speak.

Were this not so there would be no composers in the world."

Felix Weingartner is more diplomatic. He says: "Could I say how I compose, I could teach every musician to be a composer. But I regret to say it cannot be done."

Eugene D'Albert: "I can answer your question with the words of Goethe, who says somewhere: 'Build, artist, but do not talk.'"

Max Reger answers sarcastically, saying: "Critics know how compositions are made; the question should be directed to them."

Karl von Kaskel says something more definite. According to him, rest and absence of trouble are necessary to the composer that he may be able to conceive motifs and work them out into compositions.

A BIT SARCASTIC.



Music Critic (to host)—Very firm tread your daughter has—"Punch"

OCEAN GROVE CONCERTS

TALI ESEN MORGAN, Director

Orchestra of 65	Auditorium Seating, 10,000	Oborus of 500
July 6—Concert	Aug 3—National Performance, Messiah	Aug 29—Mrs. Schumann Heink
July 13—Concert	Aug 8—Children's Festival	Aug 31—Night in Fairyland
July 20—Mrs. Emma Eames	Aug 10—Victor Herbert Orchestra	Sept 2—Ellen Beach Yaw
July 23—The Marine Band	Aug 13—Arabian Nights	Sept 7—Orchestra Concert
July 27—Alma Webster Powell	Aug 15—Cantata	Sept 14—Closing Concert

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HENRY WOLFSOHN'S LIST OF ARTISTS

Gustav Mahler Included in Array of Musicians Represented by Well-Known Manager.

Henry Wolfsohn this week made an official announcement of the artists who will appear during the coming season under his management.

One of the most interesting items on the list is the name of Gustav Mahler, the new Metropolitan Opera House conductor, whom Mr. Wolfsohn presents in the concert field by special arrangement with Heinrich Conried. The budget includes also:

Mme. Ernestine Schumann-Heink, contralto; Fritz Kreisler, violinist; Josef Hofmann, pianist; Mme. Leffler-Burghardt, dramatic prima donna; Louise Homer, Alois Burgstaller, Giuseppe Campanari, Corinne Rider-Kelsey, Emilio de Gogorza, Herbert Witherspoon; Marie Stoddard and Laura Combs, sopranos; Janet Spencer, Anna Taylor Jones, and Grace Munson, contraltos; Dan Beddoe, Edward Johnson, Reed Miller and Evan Williams, tenors; Gwilym Miles, Frederic Martin, Henri G. Scott, Cecil Fanning and Tom Daniels, baritones and basses; Augusta Cottlow and Sigismond Stojowski, pianists; Kotlarski and Jeanette Powers, violinists and Hans Kronold, 'cellist.

Miss Anderson, Flautist, Arrives.

The American liner *St. Paul* arriving here July 27 brought back to her native land a charming Southern girl, Marguerite de Forest Anderson, who has made a great reputation as a flautist in Europe.

Miss Anderson was a pupil of the late Eugene Wiener, of New York, whose prophecies regarding her future as a player have been amply verified. Many dates have already been secured for this distinguished musician, and she will without doubt receive an enthusiastic welcome from her many friends in this country.

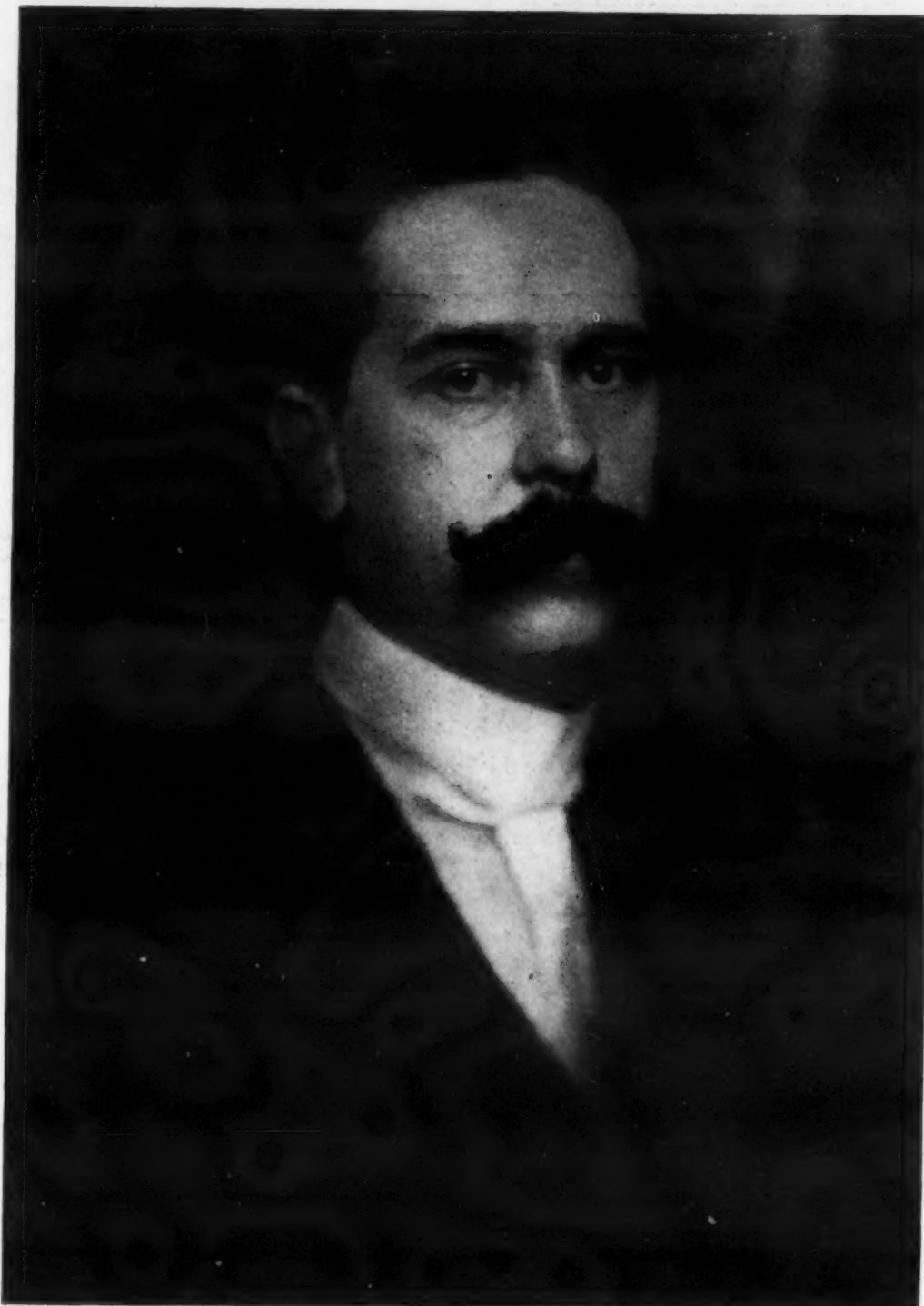
P. Douglas Bird in California.

P. Douglas Bird, the composer and tenor soloist, has located in San Diego, Cal., where he is the soloist and musical director of the New First M. E. Church. "This part of the country is slowly but surely coming to the front and will very soon have to be seriously considered musically," writes Mr. Bird to *MUSICAL AMERICA*.

Mark Hambourg has, in a London journal, a tilt at the tiresome pedants who object to the performance of Bach's organ pieces on the piano. He maintains that Bach wrote these pieces for the organ chiefly because the organ in his day was a better instrument than the piano, or its precursor, the spinet. To-day matters are reversed, and there are beauties in these works which can be better revealed on the piano than on the organ, and should therefore be played by pianists. He might have added that, inasmuch as there are in a community a thousand pianos for every large organ, these pedants discourage the diffusion of the knowledge and enjoyment of some of Bach's grandest works.

HERWEGH VON ENDE EXTENDS SCOPE

Well-Known Violinist Plans Annual Series of Concerts in London and Continental Cities.



NEW PORTRAIT OF HERWEGH VON ENDE

Herwegh von Ende, the popular New York violinist and teacher, is extending the scope of his series of quartet and trio concerts, which have become conspicuous among the most artistic events of the regular season in New York and neighboring cities. Arrangements are now being completed whereby the Von Ende concerts will be given during the coming season in Philadelphia, Washington, New York, Newark and many smaller cities besides those heretofore included in the scheme.

It is characteristic of this artist's pro-

gressive spirit that he is planning to invade the European music centres, where he is already well known, with his associates. Early next Spring he will go to London and from there to the Continent and make the preliminary arrangements for establishing a similar series of concerts to that given by him here through the Winter, in London, Paris, Berlin, Dresden, Essen, Breslau, Bremen and other German cities as annual functions. By this means Mr. von Ende will be in a position to introduce his pupils to the European public under particularly auspicious conditions as soon as they are ready for a public debut.

MR. AND MRS. BAUER GIVE A RECEPTION

Pianist and His Wife the Hosts at Charming Musicale in Their Paris Home.

PARIS, July 18.—Mr. and Mrs. Harold Bauer received last week for the first time since their marriage, in their new home at No. 5 Rue Villejust. There were about forty guests present, including pupils and friends. The artists of the evening were Emanuel Mohr, the Hungarian composer, and Florisel von Reuter, who played the Kreutzer Sonata of Beethoven, accompanied by Mr. Bauer. The latter, with Mlle Thérèse Chaigneau, played the Mohr concerto, which is a splendid work. Mr. Bauer will introduce the concerto on his tour in America which begins in October. Mohr has recently finished a triple concerto for violin, piano and cello, which he wrote for the newly organized trio, Thibaud, Casals and Cortot, and which will have its first hearing in the Fall. This is the only triple concerto in existence with the exception of one by Beethoven, which is very little known. L. L.

SEEK NEW DIRECTOR.

Philharmonic Club of Louisville to Select Carl Schmidt's Successor.

LOUISVILLE, KY., July 29.—A meeting will soon be held for the purpose of electing a new director for the Philharmonic Club, until last Winter under the directorship of Carl Schmidt, who has joined the forces of the Savage Opera Company, also as a director.

The club, which is chiefly vocal, earned national fame under Mr. Schmidt's direction, and the directors will be highly critical in their new selection. Among the logical candidates for the honor are: R. Gratz Cox, one of the directors; Prof. John Surmann and Victor Rudolf. The latter two divided the work during the latter part of the Winter after Mr. Schmidt went to New York. C. M.

Mary Wood Chase Ends Season.

CHICAGO, July 29.—Mary Wood Chase has just closed a most successful Summer season, having taught nearly every day from 8 to 5 o'clock. She will spend her vacation at Big Stone Lake. C. E. N.

English journals have a funny story anent W. S. Gilbert's incapacity to remember his new title when he went to London the other day to attend a dinner. By constant repetition of the words, "Sir William, Sir William," the title became fixed in his mind until his attention was distracted by some event in the street. On arriving at the house at which he was due to dine, the author of "The Mikado" gave his name to the footman as "Mr. Gilbert." "Sir William, I believe," promptly replied that functionary.

A Leipzig dealer in antiquities offers the original manuscript of Wagner's "Liebesmahl der Apostel" for sale for \$3,125. It consists of six pages in the composer's own handwriting, marked with many corrections.

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What the Gossips Say

Brass Band as a Church Lure.

Salvation to the tune of a good band. That is the idea of the Rev. E. Johnston Myers, pastor of Immanuel Baptist Congregation, No. 2508 Michigan avenue, Chicago.

"The people want sensations in church as well as anywhere else. Why not give it to them?" he says.

"We must reach the people, get in contact with them, and any fair and honest means is justified. I would jump at the chance to get a good band to give a concert on Sunday evenings an hour or so before service.

I believe it would draw a crowd. And after the musicians had played outside the building I would have them come in and finish the concert. That would attract many outsiders in. Perhaps once inside they would be good enough to remain.

"There are not many brave ministers to-day. The majority are afraid to do anything. They lack the courage to face the possibility of defeat and humiliation. 'If' always cuts the sinew. The little fellow does the little work which he sees mapped out for him, because he can't possibly lose. God loves brave men. Men like a man who dares to do."

Lamented His Fame.

Not all the great composers have courted the constant adulation of the world. Verdi used to lament that he was unable to find a refuge, even for a brief space, from the reputation that preceded him wherever he went.

At one time he desired to spend a much needed holiday at the watering place of Montecatini. When he arrived he found that in one of the apartments assigned to him stood a grand piano of noted make. On the rack, by way of compliment, lay the score of "Il Trovatore." As soon as he caught sight of it, the veteran flew into a rage, hastily locked the instrument, threw the score into a corner, and, calling for his host, demanded in tragic tones:

"Lead me to the spot that overhangs the steepest precipice!"

Wondering, the host did as he was bid-

den; and, on reaching the summit, the maestro, who was almost exhausted from fatigue, flung the key of the piano into the abyss, energetically exclaiming as he did so:

"Now I have done something to secure rest and quiet. On the day of my departure I shall send a locksmith to provide the piano with a new key; but while I am here I pray you let it remain as it is."

Where Mozart's Music Was.

Of the musical geniuses who have delighted the world, probably more stories have been told of Mozart than any other. The biographies of this genius read like romances, so full are they of anecdotes of his marvelous precocity. When four years old he played minuets and learned music with facility; and at the age of six he composed a concerto for the harpsichord, which, though written strictly in accordance with the principles and technic of his art, was yet so overloaded with difficulties that it could not be played.

It is related that Mozart once happened to put off some music that he had been engaged to furnish for a court concert so long that he had not time to write out the part which he himself was to perform.

The Emperor Joseph, who was of a curious turn, chanced to be in the composer's studio, when he asked, "Where is your part? I do not see it among these sheets of music."

"Here," responded Mozart, touching his forehead.

A Toronto Organist's Late Visitor.

That the choir and music committee are not the only things to worry the organist was learned by Arthur Blakeley, organist of a prominent church in Toronto, one evening recently.

Mr. Blakeley had been practicing in the church for some time, with his wife as the only auditor, when a stranger, who had evidently been offering libations to Bacchus, wandered into the church and politely requested Mr. Blakeley not to mind him, but to go right on playing till ordered to stop. The musician played as if inspired, par-

ticularly when it was hinted that the stranger was a crack shot and not unarmed.

But, in the end, the music exerted a strange power over the intruder, and, after weeping piously, he thanked the organist and took his departure with tears in his eyes. The recital, it was found, had lasted till one o'clock in the morning.

When Delia Sings.

When Delia sings, so grandly floats
The cadence of her silvery notes,
So wondrous fair she is to see
(However wide her mouth may be),
That soft, sweet dreams of harps and things
Subdue the soul, when Delia sings.

For if the song is low and sad
She can make strong men cry like mad;
Or gay, her dainty archness wiles
An audience till it smiles and smiles;
And oft her lullabies have drawn
Ev'n from society a yawn.

And as with tranced ears I drink
Her music in I always think
(Or nearly always) how divine,
How flawless, is this girl of mine;
Indeed, to muse on angels' wings
Is quite the rule when Delia sings.

But when my Delia madly turns
To songs of love—of love that burns
And stines and yearns—of bygone bliss—
Of those last hours and that last kiss—
Ah me! I am not all at ease
When Delia tackles themes like these.

For then, before a crowded room,
She stands in all her maiden bloom,
While from that peerless larynx gush
Words that would make a turkey blush;
And solemn is the doubt that springs
Into my mind when Delia sings.

Maybe she does it unawares;
Maybe she little knows (or cares)
Half what those awful words convey;
I'm sure I hope so, anyway;
For otherwise she'd hardly go
And sing them coram populo.

And yet—such force those words inspire;
Such passion—such familiar fire—
That solemn questions come unsought,
Whether she's quite the girl I thought!—
Such is the grave, grave doubt that wrings
My trusting heart when Delia sings.
—Punch.

Music Box in a Finger Ring.

The most charming little ring in the world is the property of Mr. Temple, of London, says an English Exchange. This gentleman is a nephew of Sir Richard Temple, and the ring in question is a highly prized old family heirloom. Inside of this tiny circle of gold are the works of a perfect little musical box. Just touch a minute spring and hold the ring quite close to the ear, and you hear the sweetest, weirdest, tiniest little tune that could possibly be devised, which seems to pour forth like a voice from spirit land.

Liszt's Advice to a Girl Pupil.

Felix Weingartner, who, as is well known, was one of Liszt's pupils, is responsible for circulating a characteristic Liszt story which has the merit, seemingly, of not being—as are so many musical anecdotes—apocryphal.

"A pretty young lady," it runs, "once played in class a Ballade by Chopin in a very amateurish way. Liszt walked up and down the room excitedly murmuring, 'Heiliger Bimbam! Heiliger Bimbam!' (the equivalent, apparently, of 'Holy Moses!') We were all eagerly expecting the final verdict. But when she had finished he went up to her in a most friendly manner, laid his hand upon her head, as if in benediction, and said gently: 'My dear child, marry soon. Good-bye.'"

Saint-Saens's Early Training.

Camille Saint-Saens, the French composer, boasts that like Mozart, he chose his relatives with the greatest discretion. His mother was an artist, his aunt an accomplished musician. The child showed very early an extraordinary susceptibility to musical sounds, and he delights to tell how, when he was a tot of 3 or 4, his great-aunt would get all the clocks in the house and set them striking, making him tell the differences in the vibrations and imitate them with his voice. To this early training he attributes much of his remarkable memory and faultless ear.

"What does he call his latest song?"

"Humidity."

"I don't believe people would like that air."—Chicago "Record-Herald."

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MANY MUSICAL PLAYS OF CHARLES FROHMAN

Returns from London With Lyric Novelties for the Coming Dramatic Season.

Charles Frohman has reached New York with rather more than the usual number of plans for the coming season, some of them possessing musical interest.

"I begin rehearsals at once," he said, "commencing with 'The Dairy Maids,' a musical play. Huntley Wright and other London favorites will be added to the American cast.

"Sam Bernard's new musical play is by Harry B. Smith and is called 'The Happiest Man in New York,' and Hattie Williams will continue in 'The Little Cherub' until she returns to New York. New plays are being written for her by Paul Rubens and by Edgar Smith.

"My next musical production will be 'Miss Hook of Holland,' the best London success since 'The Geisha'; 'Nellie Neil,' elaborately produced; 'The Hoyden,' the music by Paul Rubens, who wrote 'Miss Hook of Holland,' and a musical play by Seymour Hicks called 'The Gay Gordon,' which I produced first in London in September.

"Just before departing I obtained from Leslie Stuart, composer of 'The Belle of Mayfair,' his next musical play. The first production will be in New York."

DUMMIES IN BANDS.

American Federation Purposes Investigating Imported Musicians.

CHICAGO, July 29.—Foreign musicians are to be placed under investigation by the American Federation of Musicians because, it is said, they are engaged to labor in violation of the contract labor laws.

"Many of these importations are men from the laboring world and have little, if any, knowledge of music," declared Joseph F. Winkler, President of the Chicago local. "Many of the bands posing as being royal ones are made up of what is called 'dummy' and 'noisy' members. The dummy members carry the instruments and go through the action of playing, while in reality the mouthpieces are plugged and they make no sound at all. The noisy members are the 'time-markers,' and play some very small parts in the arrangement of the music.

"In many imported bands a few really good musicians do the work, while elevator starters, waiters, teamsters, and men from many other non-musical walks of life go to complete the band," continued Mr. Winkler.

Angelo Neumann, the eminent director of the Deutsches Landes-Theatre in Prague, is soon to retire definitely from his position. It is said that he will withdraw at the beginning of the coming season. Though recovered from the serious illness which kept him from active duties for a long time, he feels the necessity of being relieved of all responsibility.

With the Giraudet Party in France.



The above reproduction of a picture postal just received from Ruth Cunningham, the New York soprano, shows the road leading to the Giraudet villa at Trouville-Honfleur, France. It is here that Alfred Giraudet, the famous French basso, is teaching a party of American girls and training them for débuts in opera abroad. Miss Cunningham is a member of the class, which, it is reported, is making rapid progress.

NEW MUSICAL COMEDY.

"Mayor of Tokio" Composer Is Also Writing Many Songs.

William Frederick Peters, composer of "The Mayor of Tokio," has just completed the score of a new musical comedy in two acts, as yet unnamed, which he considers superior to any of his previous compositions. The book and lyrics are by A. G. Delamater, and it is to be produced in the East in the early fall.

He has also written special songs for Walter Jones, Toby Claude and Pauline Hall, and is now writing a one-act musical playlet for William Norris.

MILWAUKEE'S PRODIGY.

Irma Schnuit, at Six, Surprises By Her Exceptional Talent As a Pianist.

MILWAUKEE, Wis., July 29.—Six-year-old Irma Beatrice Schnuit is probably the youngest pianist in the city to play classical music. She is a tiny tot and her fingers can hardly reach an octave. She was three years old when she was taught to read music, and at five astonished her hearers by her wonderful musical ability.

She is the daughter of Mr. and Mrs. Harry F. Schnuit, of No. 240 Farwell avenue. The little girl was born in Baltimore, and came with her parents to Milwaukee when she was three and one-half years old. It was at this age that she received her first music lesson from her mother.

The child's musical temperament soon developed itself so rapidly that she not only mastered the sonatas by Clementi Kuhlman, but practiced the higher grades of musical studies.

Little Irma, then the youngest pianist in Milwaukee made her first appearance in public at the age of five at the Alhambra Theatre a year ago when her wonderful sentiment, touch and musical conception aroused the greatest enthusiasm, her second appearance at the Alhambra Theatre at the commencement exercises of the Schnuit Conservatory of Music. She played "Berceuse" and "Album Blatt" by Grieg, and also performed one of Moszkowski's Spanish dances.

M. N. S.

Where Is John W. Post?

The John Church Co., of Cincinnati, are anxious to ascertain the whereabouts of John W. Post, formerly of Lansing, Mich., and later of Battle Creek, Mich.

Chicago to Hear Reed Miller.

Reed Miller, the popular tenor of New York, was engaged this week to appear as soloist in the "Messiah," with the Apollo Club, of Chicago, next Christmas.

Too Much Metaphysics in Music

W. J. Henderson, of the "Sun," is a strong advocate of the movement to return to a simpler and more beautiful form of music and by his writing has often urged the divorce between music and philosophy. Not long ago he wrote along these lines:

Sooner or later a reaction against the sick men's music must come. Except we become again as little children we shall not enter into the kingdom of art. Music is not a medium for the conveyance of arguments in metaphysics. It is not a medium for the explanation of processes of historic development. Its highest function is the embodiment of moods and emotions. Any musician may invite us to consider his interpretation of the moods and emotions aroused in him by a line of thought or by a literary work, as Liszt did in composing "Les Preludes" and as Goldmark did in writing his "Sakuntala" overture, but when he has done that he does not relieve himself of the responsibility of presenting to us a coherent and intelligible piece of music, coherent and intelligible in and through itself. Its emotional significance should be perfectly clear without the aid of title or program note. The only use these can have is to inform us of the cause of the emotional conditions, for it is just that which music cannot tell us and never has told any one, despite the efforts of many composers to make it do so. Herein the writer of stage music has a great advantage over the composer of symphonies. The former's score is explained even while it is played. The action and the stage pictures show us the causes of the emotions and the musical

descriptions which we hear. And because metaphysical discussions and philosophical hair-splitting do not form part of the available material of the drama, we are mercifully spared such music as that of Strauss and Scriabine. Even Wagner, in his most ardent desire to charge the second act of "Tristan und Isolde" with the philosophy of Schopenhauer, fell back upon the elementary appeal of a majestically eloquent musical mood picture. The text may prate of day and night and offer such "wrought riddles," but the music speaks out straight and strong of passion and the high throbs of the beating pulses of ardent youth. We shall come back to it. Dr. Faustus Musicus will learn to curse his ponderings on the nature of evil and the fringes of creation. He will cry aloud, in the anguish of his spirit for the priceless gift of youth. It will come. He will shed the stoop and the false beard and the limping walk of the bent student. They do not belong to him. He is, if he would but see it, Peter Pan. He is Youth.

July 26 was a "Parsifal" Jubilee Day. Just twenty-five years before the first public performance of Wagner's "swan-song" took place in Bayreuth. Hermann Levy conducted, Hermann Winkelmann sang the title rôle, Materna was the *Kundry*, Theodore Reichmann sang *Amfortas*, Scaria the part of *Gurnemanz* and Kindermann that of *Titurel*. None of these Wagnerites is still living. In the subsequent performances Marianne Brandt and Therese Malten alternated with Materna as *Kundry*. The orchestra was the Munich Court Orchestra.

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NEW YORK, SATURDAY, AUGUST 3, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

THE CONCERT OUTLOOK.

"Opera-mad" was the adjective popularly used in summarizing New York's attitude towards matters musical last season. Judging by present indications, "opera-mad" will fitly describe the metropolis next Winter also, though it is to be hoped that at the same time other fields of achievement in the music world will receive a more justly proportioned share of public consideration than fell to their lot last year.

It was inevitable that interest should be centered primarily in the attempt of a new grand opera impresario to beard the lion in its den—the firmly-entrenched Metropolitan being a lion of sufficiently formidable aspect to daunt the most courageous challenger, as everybody thought—and the tenacity with which he held his own in the combat until he had established a firm position of his own in the "den," and proven beyond the shadow of a doubt that he was not to be dislodged. The audacity of the newcomer and the venturesome game he played fascinated on-lookers, many even that hitherto had taken but little, if any, interest in affairs pertaining to music. The result of the presence of a rival institution to the Broadway house, which had become one of society's pet hobbies, resulted in New York's harboring one of the most striking aggregations of opera stars ever gathered at one time in any one city. It was but natural that interest in the pursuit of what many people would call the more legitimate art forms, should be partially eclipsed for the time being.

But the public has now had time to become accustomed to the, perhaps, unprecedented impetus grand opera has received

by the accomplishment of what skeptics regarded as the impossible, and should be capable of obtaining a truer focus of relative values. Opera in all languages will continue to perform its special mission in the task of educating people's taste for music and understanding of its symbols; but to the concert stage and the achievements in the many subdivisions of its scope is due a more equal share of public attention.

In the struggle between opera and concert the former has scored a point in advance in the announcement of many novelties that promise to keep its adherents wide awake from beginning to end of the season. An even more brilliant galaxy of singers than last season could boast of will be heard on the lyric stage, but they will be matched by the remarkable array of concert artists and organizations that are booked. It is obvious that the latter owe it to themselves and the public to avoid the reproach of confining themselves to the hackneyed repertoire by extending our acquaintance with the works of modern composers.

It may be that many of them have some pleasant surprises in store, ready to be "sprung" at the proper time, and not far enough ahead to give their colleagues an opportunity to appropriate them, for compositions for the concert hall are not like operas, of which one man or company may acquire the exclusive rights of production. Paderewski's new symphony is mentioned as a possibility for the Boston Symphony Orchestra, which covered a remarkably comprehensive field of the classics and moderns last year, and the new Russians doubtless will receive their dues, if not more, at the hands of other orchestras. But there seems to be no precipitate haste on the part of any of our large organizations to give Max Reger, who, next to Richard Strauss, is the most-talked-about composer in Germany to-day, an adequate hearing in this country. It may be surmised that the coming of Gustav Mahler to the Metropolitan will stimulate interest in the advanced composer's works and create a demand for them at the larger orchestral concerts.

New pianoforte concerts are a crying need of the hour. The Tschaiakowsky B flat minor, the Grieg, the Rubinstein D minor, Liszt's E flat have been played and played until their special effects would seem to have been exhausted. At any rate, the public is a bit weary of the continual round of a few well-tryed favorites in this line. Perhaps the great need is not so much for new concertos are for more frequent performances of seldom-heard works of unimpeachable merit. Novelties in the hands of the great pianists we are to hear in the Fall and Winter would be cordially welcomed by concert-goers tired of a monotonous diet.

THE WAY THE WIND BLOWS.

One of New York's best known managers of musical artists has just returned from a business trip through the country. He voluntarily made the following statement: "During my travels I had occasion to visit any number of conservatories and music auditoriums and met a great number of concert managers and musical people.

"From a conservative estimate I should say that 80 per cent. of the musical periodicals I happened to see, going from place to place, were Musical America."

This statement, which shows "the way the winds blows," speaks for itself.

Advance announcement made recently, indicate that America will enjoy some excellent musical plays during the coming season. It is to be hoped that the better class of these productions—those that aim at something higher than the clap-trap affairs that have been so popular during the past few years—will be encouraged, and that we may have a revival of genuine comic opera. "Miss Hook of Holland," and

"The Merry Widow" promise to be the "hits" of the season, judging from their popularity in Europe.

The "Pension" in Milan.

To the Editor of MUSICAL AMERICA.

The article in your issue of June 29 on the Pension and our music students in Berlin, interested be very much, and I endorse fully the writer's views. Although our Milan teachers are not quite so far advanced in "business methods," one may know by the certain boarding-houses in which students locate here, who their teachers will be. It would be well if boarding-house proprietors would leave matters musical severely alone, and often well on both sides, considering the responsibility it incurs.

I am sometimes called upon by American students and asked to recommend a teacher. "Please ask me anything else in the world," is my answer. Sometimes, however, I can give some practical advice to perfect newcomers; for instance, should you wish to study the modern Italian repertoire, Puccini, Giordano, Cilea, Mascagni operas—the Maestro X. is an excellent coach. Should the pupil be a coloratura singer, it requires a specialist to teach such operas as "Lucia," "Barbiere," "Puritani," "La Sonambula" and again if it is vocal culture and the training of a voice, it needs must be some one else again.

When one thinks about it, so much depends on starting right or wrong. It is the making or unmaking of a career. Sometimes too, one comes across people studying over here to whom I would like to say "Go straight home." It would be doing a kindness to them. The would-be operatic singer must bear in mind it requires *absolutely* (1) the physical requisites, (2) the talent, (3) the necessary means to hold out, and last but not least, common sense. Too often the American student is dazzled by the glamour of a name, paying enormous fees to the same.

In the case of a young American tenor here, a charming voice and giving every promise, Fate made him come across an exponent of the "celebrated Lamperti method," who promised to teach him breathing. He left the old track, almost on the eve of his debut, is still learning breathing, and I suppose will never be heard of. This only to point out how much influence bears with the vocal student and that he is the outcome of his surroundings.

A. M. E.

Milan, Italy, July 11, 1907.

Andante Con Moto.

Across the quiet air there flows a tide
Of homing pigeons; soft
They settle on the carved cornices.
And dip, and coo, and take the sun
That lies in shining ripples on their necks
And gilds their breasts.
The old gray church has set,
To front the West,
A dome of tremulous amber,
Full of light;
The belfry frames a little colored cloud.
The strong sun, low and lower,
Grows reminiscent ere he vanishes.
Beyond the other towers
The evening star emerges luminous—
And the sky dims, recedes and grows more vast.

The pigeons are asleep.
The church is veiled
In filmy dusk—and in the darkening city
Lights begin.

So tired I am—and how the night
Comes surely—softly!
It will be good to sleep.

—From July "Ainslee's."

A "working man" has written to the "Musical Herald" for advice. "Am I too old" (forty-five), he asks, "to learn the Tonic Sol-fa system of singing? I don't aspire to be an operatic star. I want to be able to join in the like of a hymn, or psalm, at a meeting. At present I don't, for I might spoil others; but I like singing, and my voice is, I think, ordinary." And he adds, regarding his present state, "I don't know when I am sounding the notes right." Churchgoers with similar doubts as to their vocal capacity, but who cannot resist the temptation to join in the hymns, might well take a hint from the modesty of this unselfish correspondent.

Under the sad caption "The Story Now Ended," a London paper announces the Story-Eames divorce and recalls the pretty compliment that Sir Arthur Sullivan once paid the lady. Mme. Eames had asked the composer to write something in her autobiography book. Sir Arthur, scoring a few bars of music, wrote beneath: "To one famed for song and Story."

Agnes Gardner Eyre, the pianist, is enjoying a great social success in London.

PERSONALITIES



JULES MASSENET

Massenet.—Jules Massenet, whose "Thaïs" is announced as one of the novelties to be produced at the Manhattan Opera House during the coming season, is one of the best known of modern French composers. He was born in Montcaux, near St. Etienne, in 1842, and numbered among his teachers Ambroise Thomas, composer of "Mignon." At the age of twenty-one he carried off the Grand Prix de Rome with his cantata "David Rizzio." He was a professor of composition at the Conservatoire from 1878 until his resignation in 1896 and has composed prolifically for the lyric stage, the orchestra, the voice and the piano. His latest work, "Thérèse," was produced in the Spring at Monte Carlo. One of his most popular operas is "Manon"; others are "Hérodiade," "Werther," "Le Cid," "La Navarraise," besides "Cendrillon," "Le roi de Lahore," "Sapho," in which Calvé created the title part, "Don César de Bazan," and other minor works. He has also written a sacred drama, "Marie Magdeleine"; an oratorio, "La Vierge," and a "mystery" called "Eve."

De Treville.—Yvonne de Tréville, the American soprano now of the Théâtre de la Monnaie, Brussels, recently scored a pronounced success at Ostend.

Butt.—Clara Butt, the English contralto, and her husband, Kennerley Rumford, the baritone, are now on their way to Australia. Their tour there, which comprises over fifty concerts, opens in Melbourne on September 10.

D'Albert.—Eugen d'Albert, the pianist, has decided not to do any public playing at all next season; instead, he will devote himself exclusively to completing his new opera, "Tragaldabas."

Wood.—Henry J. Wood, conductor of the Queen's Hall Orchestra, London, is spending his vacation in France, devoting much of his time to painting, for which allied art he is said to possess pronounced talent.

Elgar.—At the recent distribution of Birmingham University degrees Sir Edward Elgar, as the Peyton Professor of Music, was admitted a Master of Arts.

Strauss.—Richard Strauss has been made a Chevalier of the Legion of Honor by the French government.

Aus Der Ohe.—Adele Aus der Ohe has received the appointment of court pianist to the Russian court.

Morival.—Suzanne Morival, the French soprano, a pupil of Jean de Reszké, who recently gave two recitals in London, is an accomplished pianist as well as a gifted vocalist. She will give two piano recitals as well as the same number of song recitals in London in the Autumn.

Mildenberg.—Albert Mildenberg, the pianist and composer, recently had the disagreeable experience of being robbed of a pocket-book containing a large sum of money, a valuable diamond and some important papers at the Café de la Paix in Paris.

Maley.—Florence Turner Maley, the celebrated soprano, is Summering at Brielle, Monmouth County, N. J.

Szumowska.—Mme. Antonette Szumowska the pianist, who is spending the Summer with the other members of the Adamowski Trio in Europe, will play in two recitals in London early in October. Mme. Szumowska will leave for America immediately following her London appearances. She will make an extended tour of this country and Canada next season.

MAUD POWELL'S TRIUMPH IN SOUTH

Violinist Ends Her Season at Knoxville, Tenn., Series of Concerts.

KNOXVILLE, TENN., July 30.—Mme. Maud Powell brought her brilliant season's work to a close on Thursday in this city, with a recital in Jefferson Hall, when the great audience went fairly wild over her magnificent art. Early in the present week, Mme. Powell went to "Evangeline's Land," where she will rest for a fortnight prior to her sojourn in the White Mountains, the quiet of which will afford her every opportunity for working on her next season's repertoire.

Barely two months, during which time three concerti will be memorized (one the Brahms Double, to be played with May Mukle, the 'cellist), and this busy woman will be at the beginning of another heavy season's work, for Mme. Powell is scheduled to play at the Worcester Festival on October 3. From Worcester the West claims her for thirty recitals and four orchestral appearances when she will play her way East as far as Baltimore, in which city she plays on November 28.

Mme. Powell's appearance in this city was a feature of the music week at the Summer School. Other artists on the program were Janet Spencer, and Daniel Beddoe, who sang a duet, Hildash's "Passage Bird's Farewell." Mr. Beddoe held the second place on the program, this with the aria "Lend Me Your Aid," from Gounod's "Queen of Sheba."

The third number on the program, Vieuxtemps's D Minor Concerto, was, one could almost say, the event of the evening. It was the biggest composition offered, and was exquisitely played by Mme. Powell. A cadenza in the moderato movement was uniquely executed, and the second movement, an andante religioso, was one of the most beautiful movements of the composition. Rather Chopinesque in coloring, it was followed by a burst of applause, the audience being unable to refrain from an expression of admiration until the end of the work. This was Mme. Powell's first appearance during the evening. It was followed by applause which lasted while she made four returns to acknowledge it, and did not cease until she came back again to encore. Her selection then was the Chopin nocturne, op. 27, so effective for violin and wonderfully played.

Mme. Powell next appeared with two numbers, Gluck's "Air," and a Mozart menuet. These were her two lightest numbers, at least the most melodious, and the audience was again not slow in showing its appreciation of her work.

Only eight numbers were on the program, the closing one being Wieniawski's Caprice Waltz. This is a quaint production from the violinist's pen, and was played with great sentiment and tenderness.

It does not need to be said that Mme. Powell is the greatest violinist who ever played in Knoxville, and the applause which she received showed that all present appreciated the fact. A more perfect rendering of her compositions could not be imagined. It is to be noted that Mme. Powell is not purely a musician of the intellectual school, for she adds to this just the balance of the emotional which makes her playing inimitable. Double stopping, octaves, and harmonics of the cleanest quality are not to be always expected in a partly open auditorium, but added to her exquisite work were all these perfections which delighted a great audience.

Paris Chambers in the Northwest.

Paris Chambers, the celebrated cornetist, who is touring the Northwest, has been re-engaged for another week at the Winnipeg Exposition, where he made a great success. He performed this week in Fargo, N. D.; next week he will play in St. Paul, and subsequently he will have a two weeks' engagement in Toronto and Ottawa.

Hammer to Settle in Washington.

Heinrich Hammer, the Swiss conductor and composer, who is spending the Summer with friends in Montvale, N. J., has decided to remain in this country with Washington, D. C., as his headquarters.

ANOTHER AMERICAN FOR METROPOLITAN

Rita Le Fornia, Now Studying With Jean de Reszke, to Join Conried's Company.

PARIS, July 18.—One of the new singers at the Metropolitan Opera House next Winter will be Rita Le Fornia, a San Francisco girl, who as Rita Newman is well known to the America public as a former leading member of Henry W. Savage's English Opera Company.



RITA LE FORNIA

Formerly of Savage's English Opera Company
She Will Sing at the Metropolitan
Next Season.

For the past two years Miss Le Fornia has been pursuing her studies under Jean de Reszke, and during that time she has made great strides in her art. Her voice is a soprano of wide range and highly dramatic in quality. She has added several new rôles to her list and now commands a large repertoire. At a recent recital in Jean de Reszke's private theatre her singing in a duet from "Aida" with Guardabassi, the tenor, made a deep impression.

Mr. Conried announced her a year ago as among his acquisitions for last season, but she preferred to remain here another year before beginning her engagements at the Metropolitan.

Rubinstein Advised Pianists to Sing.

At an incorrect bit of phrasing the great Rubinstein was wont to cry out, "Sing the melody—then you will see where you must breathe, that is—raise the hand. That is the trouble with you all! I tell you to enter the singing classes and learn to sing, but you come with certificates from the doctor that you cannot sing. That is the reason you cannot play the simplest melody correctly. Then, too, when you play fortissimo you are afraid of hurting your fingers. See, I am not afraid," and he would strike the keys of the piano with such force that he made a harsh, jarring discord. "If it hurts, why—let it hurt!"

"In this sonata," he continued on one occasion, referring to one of Weber's sonatas, "we find all of Weber's characteristics as an opera composer; we hear the Wolf's Glen, Agatha, Aennchen, even the orchestra. You must play Aennchen—that is, all the gay, graceful passages—with lightness and coquetry. Come now—be coquettish; as a woman that ought not to be hard for you. Now make eyes at me—flirt with us!"

Former Music Teacher Weds.

PHILADELPHIA, July 22.—Benjamin Pendleton Hodge, a member of one of Virginia's oldest families, a writer and a historian, and Chloe Elizabeth Lay, of Montreal, Canada, were married here Wednesday, in the home of the bride's sister, Mrs. W. J. B. Patterson, of No. 228 West Logan square. Mr. Hodge first met Miss Lay when she was an instructor of music in the Stonewall Jackson Institute, at Abingdon, Va.

The Weber Piano of To-day

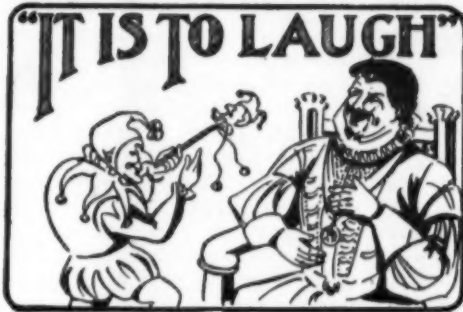
THE really great pianos of Europe and America—those possessing a distinct individuality—can be numbered almost on the fingers of one hand. In this very limited class the Weber Piano has held a place ever since that genius of pianoforte construction, Albert Weber, brought it into existence in the year 1852.

Piano standards are constantly being advanced. The ranking piano of fifty or even ten years ago cannot retain its premier position, unless it has made rapid strides forward. Standing still in these days means distinct retrogression.

No piano has of late made such rapid progress, has so notably advanced its artistic standards, as the Weber. The musical world has been quick to appreciate this fact, and one great artist after another has added the weight of his personal endorsement to the Weber's prestige.

The Weber Piano of to-day has progressed beyond the point where it ranks merely as "one of the few great pianos of the world." In view of the preference being given it by the foremost pianists and musicians of the world, and of the fact that its artistic ideals are constantly being promoted by the greatest corps of musical and constructional experts ever assembled, the Weber yields precedence to no other piano whatever, here or abroad.

THE WEBER PIANO COMPANY
AFOLIAN HALL, 362 FIFTH AVENUE, near 34TH ST.



"O Give Me Music at the Evening Hour," says Poet Richard Watson Gilder. Perhaps the line was inspired by listening to some of the dinner orchestras in New York.—New York "Evening Mail."

Paw—"Wal, I'm glad to see that Si is doin' suthin' with his music at college."

Nell—"Is he?"

Paw—"Yes; he writes home that he's playin' third base on the college nine!"—Chicago "Daily News."

Rumors that Mr. Longworth is a musician have not led to any presumptuous efforts on the part of Mayor Schmitz to establish a bond of sympathy.—Washington "Star."

Miss Kreech—He says my voice is very good.

Miss Knox—Indeed? He must have inside information.

Miss Kreech—How do you mean?

Miss Knox—He must have a way of discovering that it's better than it sounds.—Chicago "Tribune."

We have a little singing-bird
That loves to hop and peep,
When mother tells him he is dear,
He always answers, "Cheap!"
—Harper's Magazine.

Mrs. Knox—Don't you think it's a sin for Mary to play the piano on Sunday?

Mr. Knox—Yes, and on Monday, Tuesday, Wednesday, Thursday, Friday and Saturday, too.—Exchange.

When the shock of the Beck's Hot Springs explosion struck the city, Prof. J. J. McClellan was inside the tabernacle organ, tuning it. The concussion threw him over into the yawning mouth of an "open 32," and had he not caught on to one of the pipes of the "Trumpet in the Great," and thus saved himself, somebody would have had to go afishing with a cat-hook and a wire rope, down the cavernous depths of the "32" if the afternoon's program was to be carried out.—Deseret "Evening News."

Lodger—I have decided to take a room that has a piano in it.

Landlady—But you do not play, sir.

Lodger—No; but if it is in my room, then nobody else can.—Rire.

The Preacher—"We tried a phonograph choir."

The Sexton—"What success?"

The Preacher—"Fine. Nobody knew the difference till a deacon went to the loft to take up the collection."—Cincinnati "Commercial Tribune."

"Pop!"

"Yes, my son."

"A man that manages a balloon is called an aeronaut?"

"Yes, my boy."

"And a man who runs an automobile is called a chauffeur?"

"Yes, my boy."

"Well, what would you call a man who runs a phonograph, pop?"

"Oh—an undesirable citizen, my son!"—Yonkers "Statesman."

Noble Sportsman—Whatever it is I've shot it makes a most unearthly row!

Keeper—Yes, poor Bill, ain't got a musical voice, 'as 'e?—London "Opinion."

Marie Panthès will share with Bernhard Stavenhagen the direction of the advanced pianoforte classes at the Conservatoire in Geneva, beginning September 1.

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TWO THOUSAND SING AT MOLINE FESTIVAL

Mme. Emma Meissner and Mme. Rosa Gruenberg of Stockholm, Sweden, Were Soloists.

MOLINE, ILL., July 29.—The third quadrennial convention of the Western Division of American Singers, held its session here last week. The Svea Male and Olive choruses of Moline entertained the 2,000 singers and delegates who attended.

Some 200 singers came from the eight Chicago singing societies, including representations of the following: Svithiod, Lyran, Orphel Sanger, Iduna Harmony, Zephyr, Norden, Nordstjernan. There were also singing societies from Duluth, Minneapolis, St. Paul, Rockford, and Carlton, Minn.

On Wednesday evening there was a parade followed by a reception at the Moline club-house, at which Mayor Olson gave the address of welcome. Thursday morning a business session was held, and in the afternoon a reception for the women. The first grand concert was given Thursday evening, at which Mme. Rosa Gruenberg and Mme. Meissner of Stockholm, Sweden, sang, and there were several numbers by a chorus of 400 voices directed by John R. Ortengren of Chicago.

Friday evening there was another concert, at which Gustaf Holmquist, the Chicago baritone soloist, sang in addition to solos by the two famous Stockholm women and the chorus. Saturday the men were entertained at a banquet at which President Gustav Andreen of Augustana College spoke. The women were given a banquet at Watch Tower the same evening.

Not Yet For Nikisch.

(From the "New York Morning Telegraph.")

There is a general misapprehension about the engagement of Arthur Nikisch, the most efflorescent and romantic of capable symphonic conductors. Nikisch does not come to America to take hold of the smoothly and blessedly ordained destinies of the Boston Symphony Orchestra until the professional looking, but still lonesome Dr. Muck has vouchsafed his clear-sighted and illuminative reading of musical classics to Boston for another season.

Saint-Saens's Estimate of Gounod.

Camille Saint-Saens is as interesting when he speaks or writes as he is when he composes. Nothing could be better than the address he delivered the other day at the unveiling of the Gounod monument at St. Cloud.

"What a strange life was Gounod's!" said he. "His work, like that of all creators, was contested from the first, but with persistence he sailed against wind and tide; he was never to know the calm of undisputed success, of undisturbed glory,

and it was amid storms rarely interrupted by calms that he was the chief of a school—and that he has become the most popular musician in France.

"Creator, did I say? He was one more than any other. Though *Marguerite*, *Juliet*, and *Mireille* are daughters of Goethe, Shakespeare, and Mistral, they are likewise creations of the musician, who has made them his own; creations less complete, if you will, but nearer to us, more accessible to the crowd. England alone fully understands the *Juliet* of Shakespeare, Germany the *Gretchen* of Goethe, Provence the *Mireille* of Mistral; for the great public of the whole world *Mireille*, *Marguerite*, and *Juliet* are daughters of Gounod—simpler than the heroines of the poets, but animated with that strenuous life, which is the musical life, they enter into our existence."

MEAD QUARTET ON COAST.

Pacific States to Hear Them and George Hamlin, Tenor.

George Hamlin, the distinguished tenor, and the celebrated Olive Mead Quartet, have been booked by Misses Steers and Coman, the well-known concert directors of Portland, Ore., for ten recitals each. They will appear with the prominent clubs in the leading cities of Oregon, Washington, Montana, Idaho and Utah, and in Victoria and Van Couver, British Columbia. The Meads open in Spokane, Wash., on November 6, and Mr. Hamlin opens at Bozeman, Montana, December 3.

Fanciulli's Band in Central Park.

Fanciulli's band played the first of its Saturday and Sunday concerts this past week in the Mall in Central Park, New York. It was the first appearance of the bandmaster for three years, and he was greeted with applause. His programs included the overture from "Saul," by Bazini, and Giordano's selection, "Andrea Chenier."

The question as to whether the "Marseillaise" is or is not a seditious air, as it was in France thirty-seven years ago, and the dictates of police pedantry, have placed the Administration of Alsace-Lorraine in a curious dilemma. In Strasburg the air is apparently open to no exception. An orchestra played it the other night at a grand concert in the Orangery with great popular acceptance and without interference. But at Colmar a poor wretch of a barrel-organ grinder, droning the "Marseillaise" through the streets, has had his instrument confiscated.

M. F. Alfano, whose first opera, "Resurrection," based on Tolstoy's novel of that name, has been produced with success in Milan, Turin and Brussels, has written a new opera entitled "Prince Zilah, which is causing a stir in Italian musical circles. The libretto, based on a novel by Jules Claretie, is from the pen of Luigi Illica, Mascagni's librettist.

BEATRICE LA PALME HOME FOR A VISIT

First Canadian Singer Engaged for the Opera Comique Returns to Montreal.

MONTREAL, July 22.—Beatrice La Palme, the Montreal soprano, who holds the distinction of being the first Canadian singer engaged for the Opéra Comique, has arrived here for a visit with her family and friends.

Miss La Palme first went abroad in 1895. In that year she won the Royal College of Music violin scholarship and left immediately for London, where she remained five years as a pupil of the College under the tuition of Mr. Arbos. Owing to her promising talent, the scholarship, which entitles the holder to three years' study, was extended for a period of two years. At the expiration of this time she began to study with Miss Rowe, accepting meantime



BEATRICE LA PALME

Montreal Soprano Who Has Returned to Her Home City After Winning Success in Opera Abroad

engagements as violinist up to 1904, when she made her debut in "La Bohème" at Covent Garden. On this occasion she was called upon to take the part of *Musette*, replacing Fritz Scheff, who was indisposed; the other singers of the company were Bonci, Melba, Scotti, Glibert.

She spent the following Summer studying French repertoire with Mme. Delattre and was engaged for Lyons, where she took part in the productions of Wagner's operas. From Lyons she went to Royan for the Summer season at the Casino and was

there heard by M. Carré, who engaged her for the Opéra Comique.

Her début there was made in the rôle of *Mireille* and since then she has frequently been heard. Lately she sang in Gluck's *Orphée* with Mme. Caron, and more recently created the part of *Madelon* in Messager's "Fortunio." Besides being an accomplished violinist she has the advantage of being able to sing with equal fluency in French, German and Italian. During the last year Miss La Palme has forged ahead in such a manner that she has been re-engaged for two years more at the Opéra Comique on much better terms than formerly. She will return to Paris the middle of August.

C. O. L.

EDISON'S VENTRILOQUISM.

Gentle Rebuke for Savants of Paris Academy in Records of 1878.

PARIS, July 20.—With hands raised and with indignation in their learned eyes, it appears, the members of the Academy decided the other day to have nothing to do with the subject of our Teddy's esperanto. Indignant at this decision, a certain esperantist challenged the worthy assembly by citing a paragraph which appeared in one of the journals on March 12, 1878.

"Yesterday at the Academy an inventor named Edison, presented a singular apparatus which he called a phonograph, and by means of which he pretended to reproduce the human voice. But the savant, M. Bouillard, interpreting the indignation of his colleagues, reminded this inventor (?) of the respect due the Academy, crying 'Monsieur, we are not here to be the dupes of a clever ventriloquist.'"

L. L.

Music Triumphant.

Canst thou not feel my life, like restless fire,

Keen to mount upward, pulsing with desire?

Canst thou not hear the wild, sweet melody Beating its baffled wings disconsolately 'Gainst thy harsh dissonances? Oh, let me go!

I was not born for measures soft and low Of flutes and droning hautboys—let the throats

Of thrilling trumpets peal their loudest notes;

Let the great diapason swell the sound, While the deep bass with thunder shakes the ground!

Lo, how my spirit revels in its might, And floods the dark old minster with a light

That gleams on arch and column, tomb and shrine,

And pictured saints that from quaint windows shine

In robes transfigured—Ah, what heavenly dower!

Cease, trembling organist, and own my power!

—Talcott Miner Banks in the Kansas City "Star."

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—Studied in New York.

BUFFALO, July 29.—Among the Buffalo musicians, there is none to whom the gods have been more generous in the matter of natural gifts, than Arthur King Barnes. Endowed with a beautiful baritone voice, abundance of temperament, youth and prepossessing presence, he needs only the years of intelligent study without which talent is of no avail, to make his career one of unusual success.



ARTHUR KING BARNES

A Gifted Singer of Buffalo, Who Appeared
in Musicales and Concerts Last Season

After some months of study with Mme. Frances Helen Humphrey of Buffalo, Mr. Barnes went to New York, where he became a pupil in the Metropolitan School of Opera. Since his return to Buffalo, about a year ago, he has again been under Mme. Humphrey's instruction, and has grown steadily in control and beauty of tone. He holds the place of baritone in the First Presbyterian Church choir and is also teaching. Two of his pupils, Edith Pottinger and Adelia Wallis, have recently been engaged for choir positions. Mr. Barnes has sung this season at a number of musicales and concerts, with deserved success.

M. H.

Japan to Have Grand Opera.

Now comes a story from Japan that when the world's fair is held there in 1911 the Japanese authorities are anxious to have performances of grand opera in their country as a model for their countrymen.

It seems that the Japanese are keen to appropriate the Occidental ideas of music, as they already have other ideas, both practical and artistic. Their own instrumental music is elementary, and their attempts at vocal music can hardly be called successful. They are, moreover, sensitive to Occidental ridicule on this score.

So, from April to November, during the exposition, it is said that a foreign opera company will give performances after the fashion of the Manhattan and the Metropolitan Opera houses, for the enlightenment of Japan.

Hopes to Rival Melba.

"Melba is the one great star to my mind, and some day, when I return from Italy, who knows, perhaps I shall snatch away the laurels she has won," said Miss Charlotte Cole, a young Jersey City girl, who, critics say, gives great promise of becoming a grand opera star. At a recent recital in Hasbrouck Hall, Miss Cole offered to fill in a number and made a great impression on her audience. Attending this recital were several musicians of note, who advised the girl's father to send her abroad to have her voice cultivated. In a few weeks Miss Cole will leave for Italy.

Felix Mottl's first act as director of the Munich Court Opera was to accept Eugen d'Albert's "Tiefland" for production during the coming season. This work now belongs, to the repertoire of all the larger German opera houses, the Royal Opera in Berlin excepted.

The square in front of the new Academy of Music in Budapest has just been named after Franz Liszt.

WOMAN'S VOICE IN SPEECH AND SONG

By Frida Ashforth



MME. FRIDA ASHFORTH.

The silvery cadence of a melodious voice falling from woman's lips carries with it an irresistible charm, suggestive of refinement, harmony and peace. A low, sweet, musical tone in speech betokens gentleness of spirit, and its restful influence unconsciously soothes, refreshes and sustains the heart and mind in the turmoil and friction of daily life, and quells many a hasty or angry retort.

This is a boon which lies within the possible reach of every one, and its possession should be coveted and acquired by every woman who is desirous of adding an inestimable element of power and attractiveness to her personality.

Not for song alone should a voice be deemed worth the training, but for speech as well, as also for the promotion of health and beauty of mind and body.

Various and far-reaching are the advantages arising from such training; emanating from the principle of harmony its influence cannot but prove beneficial. Harmony implies latent peace and well-being. Discord, latent strife and disaster. The sound of a melodious voice has that musical fall which associates itself only with pure and good thought; the clatter of a discordant and strident one engenders evil.

Considered from a hygienic standpoint alone, the ameliorations manifested while under training are numerous. Correct, ample, breathing is the initial point to be gained. The normal functions of the respiratory organs, bringing their every part into action, develop the chest, strengthen the lungs, purify the blood and cure "lazy breathing," practiced unwittingly by a large majority of people, with detrimental effect upon their general health. Moreover, the erect position of the body requisite for full inspiration and expiration, remedies that defect so common to young girls, stooping and contracted shoulders. Correct breathing constitutes the fundamental law of and initial step toward good tone.

From an esthetic as well as moral point of view many are the advantages and benefits that could be cited; suffice it to say, that the sound of a musical speaking or singing voice touches the heart, awakens desires for the beautiful and good, and embodies an ever-present attuning element, radiating an all-beneficent influence. The cultivation of the speaking voice seems to obtain but small consideration from the average woman, whereas it should be one of prime moment to her.

Many singers of repute, acclaimed by the public and critic alike, are sadly deficient in the sense of tone and in the knowledge of its production pure and simple; to this fault the early decay of many of our so-called great singers may be attributed. While the voice is in its prime, the singer, aided by potent artistic qualifications and endowed with manifold talents and diverse gifts—youth, enthusiasm, temperament, versatility—withal beauty and fascination of person, grace of manner and magnetism, succeeds in swaying the multitude as long as those attributes remain unimpaired. The voice used at random in antagonism to the laws governing the vocal organs, will not, however, fail to take revenge upon itself and the ravages of abuse become apparent. Then, in the full maturity of her powers of interpretation and the ardent realization of the spirit of her work, the instrument refuses to do her bidding and collapse follows.

There are a chosen few who feel tone intuitively, and realize the slightest deviation from perfect purity by a sense of unease, both mental and physical. These gifted ones carry an unerring guide within and cannot go astray. The representative example of this category is found in the great songstress, Adelina Patti. The majority, however, are perverse in tone perception, and need guidance and reform.

Much has been said and written and volumes of differing theories have been put forth for the enlightenment of those who seek after truth concerning the merits and demerits of "methods" used for posing and training the voice. Yet how rarely does the critically sensitive ear enjoy the satisfaction of hearing a singer the training of

whose voice has brought about the embodiment of every element requisite for the production and completion of an even, pure, smooth, resonant and satisfying tone throughout the entire range of its compass. This lack may be largely ascribed to insufficient or slovenly elementary work, undue haste on the part of the student, or incompetent, inadequate instruction.

The period of preliminary work is of the utmost vital importance, and determines the nature of the outcome. Time, patience and common-sense investigation are in place here, for this is the time when mischief is abroad and voices suffer irreparable injury when wrongly guided.

The first point under consideration should be the clear comprehension of the laws which govern correct breathing and constitute the underlying principle of good tone. This study should precede tone study proper. The complete relaxation of the throat should next be acquired, to be followed by gaining a correct attack of the tone itself, which should be free and spontaneous, imitating the clear, mellow stroke of a silver bell, and devoid of effort or tremor. These points are initiatory, and lead to subsequent normal and correct development.

After first principles, which remain unalterable, it is not well to lay down specific rules for further training; general rules only can be designated, as each individual voice requires individual training.

For general guidance the following rules, proved by actual experience and unquestionable results, may be noted: Never to strain a voice upward. This practice is a most reprehensible and fallacious one, absolutely contrary in result to the aim in view. The high tones develop much more readily when used with discretion; exercises should invariably be sung in a downward sense until a full understanding of tone quality has been acquired; then only should practice of the higher register follow, and always sparingly. Regularity, not duration of practice, thoughtful deliberation, not desultory, meaningless work, are to be commended. Prolonged and noisy singing of daily exercises will be found detrimental. For overcoming technical as well as natural defects, as also for the requirement of correct perception of tone, and the preservation of freshness of voice, *firm mezza voce* practice will prove most effectual. The quieter the practice the better the result. Regular intervals of rest must be afforded the voice during training; overwork is a negation mentally and a destroying factor physically.

Differentiating the registers of the voice, or rather impressing their existence on the mind, and treating each one as an entity, is an error, positively. The greater the importance accorded them, the most stubbornly pronounced will they become; the complete disappearance of any and every appreciable change can be accomplished, and invariably so, by keeping the novice in ignorance of their meaning and if possible of their being, until a perfect equalization has been effected by the requisite exercises. An unconscious tendency is often found in the young to force the registers far above their natural limit. This fault should be summarily dealt with, being an

abnormal production of sound, and leading to the utter destruction of all refinement in tone, besides inflicting injury beyond redemption, after the age of puberty has been attained. Downward tending exercises will be found to prove most helpful.

The pros and cons of various "methods" need not be discussed at length; there are but two methods of singing, one good, the other defective; they are easily distinguishable. The good and only one leading to ultimate success (even though the ways and means for attaining the desired goal may diverge, owing to the conceptions of different minds) is the one discernible by its apparent simplicity, the sense of perfect ease and comfort it confers upon the hearer, and the absence of all visible effort on the part of the singer. The one to be shunned is recognizable by the unpleasant, harsh, exhausting efforts on the part of the singer and the amount of discomfort and anxiousness it brings to the listener. The former is a pleasure always, be the voice voluminous and soaring or low and sweet. The latter carries with it a punishment, both for ear and voice. Noise is not music, screaming not tone.

Indispensable for safe guidance is the acquirement of all knowledge appertaining to the hygiene of the voice, the health laws governing the vocal organs, how to preserve them from injury, how to build up the physical resources so constantly drawn upon by the work and life of a singer; what to do and what to avoid; in short, all points coming under the head of vocal hygiene.

Novices should, however, guard against the temptation of too much theorizing and voice "production." Although knowledge of every sort may be desirable as well as useful in its proper time and place, yet too many dissertations on muscles, glands, cords, etc., tend to confuse the mind at the early period of study. Theories may be high sounding, especially to the inexperienced, but cannot often be made applicable with correspondingly high results. The opening to the student of a long vista of mechanical technicalities is apt to create a preponderance of the materialistic to the detriment or exclusion of the spiritual and poetic, which latter should ever be the animating source, and should not be lost sight of or made secondary.

The attempt to explain tone by purely mechanical theory is as vain as the attempt to explain the varying emotions of the heart by purely physical rules; neither can there be any necessity for a singer to be cognizant of what particular muscles are put into action while producing the tone, any more than a thinker needs trouble concerning the motion or weight of the globules of brain forming his momentary train of thought.

When tone is, so to speak, laid bare on the dissecting board of "faddism" and robbed of its mysterious charm and poetic beauty and meaning, it is well to draw the line of caution and to realize the fact that we are asked to exchange bread for a stone, and make exertions to harvest a handful of dry, rattling muscles and cords in lieu of soulful, life-inspiring tone.

The study of the anatomy of the throat, at present so much in vogue among vocalists, will prove a most necessary and useful knowledge when its precepts are utilized in the endeavor to preserve the health of the vocal organs and to shield the voice from harmful influences. In connection with tone "production" the knowledge will prove, to say the least, bewildering if not useless. Tone being a mental apprehension, its physical completion can be attained by bringing into proper action the primary natural laws governing it; thus things will move in harmonious relation to each other and produce one perfect whole, making attention to specific action of parts superfluous.

The well-spring of song must be the soul; for when singing is reduced to a merely mechanical function its *raison d'être* ceases and that abnormal offspring of theorism "the physiological singer" is rivaled only by that torturing invention "the mechanical piano."

New York City.

In the Herr Direktor's Absence.

Aime Gerber, of the Metropolitan Opera House, left in supreme control while the herrdirectorate is hunting for the golden prima donna in the glades and brambly wildernesses of Berlin and Vienna, has organized a baseball team. No sooner had it sprung into existence, and before it had played a game, Aime Gerber incontinently claimed the championship for it.

He felt the surer of his ground in that he had secured the services, at a salary exceeding Caruso's, of Edward Siedle, the

Michael Angelo of the Metropolitan, as well able to make fine and successful baseball decisions as Siegfriedian dragons and Salomic Baptist's heads.

Willie Small is pitcher and Aime Gerber the manager; this in fond anticipation of the high future in the operatic world that Aime is destined to occupy. The sturdy men who manipulate the bells in "Parsifal" have been retained as ringers, and Max Hirsch sells the seats. The presence of Edward Siedle, perpetual umpire, has assured the M. O. H. B. C. a lasting series of

victories, and the sweltering upholders of the Davidian banner of music remain undefeated in their own league, which consists of themselves and every scratch team they are morally certain of defeating.—New York "Morning Telegraph."

An exposition of industrial products pertaining to music and the drama will be held in Vienna next December. The composers Franz Lehar, Liehrer and Eysler are members of the committee.

Hammerstein Received Different Treatment in Europe This Year.

Attitude of Singers and Agents Toward American Impresario Greatly Changed Since He Has Had a Successful Season.

With one successful season to his credit, Oscar Hammerstein experienced less difficulty in his business relations with European singers and agents than he did last year. The difference in this attitude is brought out interestingly in an interview with Mr. Hammerstein.

"When I went abroad last year for the first time," said he, "there was in the air an indefinable suggestion 'Keep away from that man.' I felt it in London first and then in Paris and Berlin. Down in Italy it was the same. I have, of course, my own ideas as to the source of such a warning to the European agents and singers. It was there all right, wherever it came from.

"Last April when I went abroad I found everything different. The report that the Manhattan was a well-established opera house had got to Europe long before I did. Then the artists that had gone back were satisfied with their experiences, and the agents heard all that. Some of those I did not re-engage were so well pleased with their experiences here that they would have come back for one-half the sum I paid them the first year.

"Of course I did not escape the usual roastings from rivals. When I went to Paris I found there one of the most earnest candidates for the direction of the Metropolitan Opera House. He had invited to dinner one of the singers I have engaged for my next season. She was astonished, as her acquaintance with him was very slight, but as he has a high place in the music world she went.

"I hope you have not signed with Hammerstein," he said, "and take my advice if it is not too late. Don't have anything to do with him. He is merely the manager of a music hall.

"Now think of a man trying to bring up that old gag again. Just because I have managed music halls there are people who think they need only say that to prove me unworthy of any notice. However, I hear a good deal less of it than I did. It won't last more than a year.

"I did have this year evidence of the way the impresarios abroad do business. When I decided to give 'Pelléas et Mélisande' I wanted to get as many of the original singers as possible, because the work is extremely difficult to perform and takes

endless rehearsals. The Paris rehearsals for the original production lasted more than four months. I realized that if I could get all the singers who appeared with Miss Garden it would be much easier to prepare the opera here. I got them all and made a contract with the basso Dufranne, who is a wonderful artist in other rôles as well. As soon as I had made his contract I received a letter from M. Messenger asking me to come to 10 Rue Auber on a matter of business. That is his office in the Opéra Comique. I went there the next day.

"You know we impresarios in Europe have a certain consideration for one another, Mr. Hammerstein," he said, "and I think you will show that to me in the case of M. Dufranne. I have had for six months on my desk a contract with him to go with me to the Opéra. Now I hear that you have engaged him."

"Of course the contract was not signed. For six months it had been on that desk. In the meantime all hands might have died or the theatre might have burned down or anything might have happened. That thought did not hurry the manager up to sign it, however. It lay there until another impresario came along to engage Dufranne. I told M. Messenger that I did not feel myself called upon to give up an artist because he had neglected for six months to sign a contract with him. That is typical of the way in which business is done abroad."

Mr. Hammerstein gave an example of the way it is done in this country when he secured the exclusive rights to "Thais." The coach who prepared Mme. Cavallieri to sing "Thais" is an American woman, who went abroad with the Italian singer. In Paris she met Mr. Hammerstein and told him to be sure to come around to her hotel and hear the Italian beauty sing some of Massenet's music with Mr. Schalyapin, the Russian basso, who is to come next year to the Metropolitan.

"I went around to her hotel," said the manager, "and waited in her room until Mme. Cavallieri, who was in the next room, should finish singing. There I heard her begin a duet with Schalyapin. Then it suddenly occurred to me that they must be rehearsing this music for the Metropolitan. So I decided not to wait until the singing ended, but went downstairs, took a cab and drove down to Choudens, the publisher of Massenet's operas. I was not there very long, but when I left the office I had

the exclusive rights to 'Thais' for the United States, and it will be heard only at the Manhattan.

"Of all the pretentious artists in Europe the Germans are the worst. They ask the highest prices and receive at home only a small share of what they demand to come here. There was a German tenor in London whom I spoke to about a season here. He is all but unknown, but he calmly told me that his price for the United States was \$1,000 a night for the first year and that he would not think of less. He doesn't make that at home in four months. I found the same way of thinking with all the German artists I spoke to. And they were none of them more than ordinary."

A series of music festivals will be held in South Africa during August and September. The first function is to take place at Cape Town from August 5-11, and one concert will be devoted to British music, the program comprising Elgar's "King Olaf," Parry's "Blest Pair of Sirens" and some orchestral and choral works of less importance. For the second concert Berlioz's "Faust" is announced, and in the course of the festival Mendelssohn's "Elijah" and "Hymn of Praise," Sullivan's "Golden Legend," and Coleridge-Taylor's "Hiawatha," will be given. There will be festivals also in Grahamstown, Kimberley, Bloemfontein, Maritzburg, East London, Port Elizabeth and many other cities and towns.

Leopold Auer, court violinist to the Czar of Russia and professor at the St. Petersburg Conservatory, uses picturesque language in describing his pupils. "In my opinion," said he, not long ago, "Mischa Elman is the Mont Blanc of violinists, and I think I have found the Jungfrau in the person of Kathleen Parlow, a Canadian, who makes her debut in Berlin in October."

TO GIVE A SERIES OF JOINT RECITALS

Mary Hissem de Moss and Frank La Forge Will Combine in Interesting Presentations.

An interesting combination of artists—and one that is bound to prove immensely popular—is that of Mary Hissem de Moss, soprano, and Frank La Forge, pianist, whom Loudon Charlton is to send on tour together for a limited period next Winter. Both of these artists are well-known throughout the country, Mrs. de Moss as the leading exponent of the Mozart-Haydn School in America, Mr. La Forge through his work on tour with Mme. Gadschi and Mme. Sembrich. Each has won a large following within a comparatively few years.

In recital and oratorio Mrs. de Moss will be heard throughout the season, while it is likely that she will again accompany the New York Symphony Orchestra on tour, so successful was she last year when in the South with Walter Damrosch. The period which it is proposed to devote to joint-recital with Mr. La Forge will extend from about November 18 to the middle of January. The pianist will again tour the country with Mme. Gadschi in the Fall, so his season bids fair to be a busy one. He is at present in Europe, devoting his Summer to his Berlin pupils, of whom he has a large number. Mrs. de Moss is also spending her vacation in Europe.

Karl Lafite, whose opera "Das kalte Herz" is to be given at the Deutsches Theatre in Prague during the coming season, is at present working on a new romantic opera, with a libretto by Theo Mannheimer and Max Hartwich.

Greeks Violent Flute Players

Morris Steinert, the well-known collector of antique musical instruments, in discussing the influence of athletics on music in the early days of Greek history, recalls that near Olympia there was a gymnasium called Lolicmium, which was open at all times to those who were desirous of trying their powers in poetical and musical exercises, and though music was sometimes performed independently of poetry, poetry was never recited without music.

The flute was the favorite instrument with the Greeks. They practiced the trumpet also. In the ninety-sixth Olympiad a prize was instituted at the Olympic games for the best performer on the trumpet and the first of these honors gained there was awarded to Timoeus of Elis. Another one was obtained by Crates on the cornet or horn. According to some

authors, Herodotus of Megara, was as remarkable for his gigantic figure as for the strength of his lungs, which were so powerful that his performance could not be heard with safety unless at a great distance.

The exertions used by the ancients in blowing the flute and the trumpet were so great that, for the preservation of their cheeks, they were obliged to use a capistrum, or muzzle, which, however, was not always adequate for the purpose. According to Lucian, Harmonides, a juvenile scholar of Timotheus, at his first public performance began his flute solo with so violent a blast that he breathed into the instrument his last breath.

From this it would appear that the power of fullness of the tone constituted one of the principal excellences in instrumental performance, at least in those of the inflated kind.

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NEW PRIMA DONNAS WHO WILL JOIN HENRY W. SAVAGE'S COMPANY

Betty Wolff is Daughter of a German Chief Justice and a Favorite of the Stadt Theatre in Mainz.

Reports being received from Europe about the new singers engaged by Mr. Henry W. Savage indicate that the English Grand Opera impresario is preparing to uncover a number of vocal surprises when "Madam Butterfly" returns to the Garden Theatre in October. One of the new prima donnas of whom opera goers are expecting great things is Betty Wolff, from the Stadt Theatre in Mainz.

Miss Wolff is only twenty-two years old yet she is reported as having created something of a sensation already during her engagements at the Court Theatre in Weimar and in Mainz, where she has established herself as a favorite mezzo-soprano, both in the Mozart and Wagner operas. She made her stage debut at the age of nineteen in "L'Africaine."

She is a daughter of the Chief Justice Rath Heinrich Wolff, of Frankfurt-on-Main and her ancestors have all been celebrated in court and political circles in her native State. As a child her talents attracted the attention of such famous teachers as Bernhard Scholz, Stockhausen and Fleisch.

Her vocal instruction was obtained under Professor Rigutini, a pupil of Garcia. She studied at the conservatory of Dr. Hoch at Frankfurt where the German actor Carl Hermann taught her stage deportment. Already she has appeared in many of the principal German cities. To obtain her



BETTY WOLFF

Mr. Savage was compelled to pay a handsome sum to the management of the Stadt Theatre for a release of her contract. Miss Wolff will make her American debut during the preliminary week of "Madam Butterfly" in Newark.

Febrea Strakosch, who joins the Savage "Mme. Butterfly" Company, is the niece of Maurice Strakosch, who first introduced

Febrea Strakosch is a Niece of Clara Louise Kellogg and Comes Here from the Opera in Lisbon and Madrid.

Adelina Patti to New York and afterwards married her sister Amalia. She was last heard in New York as a member of the Grau-Savage English Grand Opera Company which gave its initial performance at the Metropolitan in 1902.

She was born in Stockholm, and as a child received her early musical education under Carlotta Patti, who took great interest in her training and saw to it that the child was started on the right path. She later studied under Sbriglia in Paris and was regarded as one of his most gifted pupils. She received her early education in an English convent where she paid particular attention to voice culture and dramatic studies.

She made her debut in Trieste in 1896 as *Marguerite* in Gounod's "Faust," which rôle was selected for her New York debut.

Since her appearance in New York she has been heard at Covent Garden, in 1904, where she sang the rôles of *Santuzza*, *Marguerite*, *Elsa* and *Hero*. Later she appeared in Milan in the rôles of *Sapho*, which part she created, *Andre Chenier* and *Fedora*. Since then she has sung the rôles of *Mignon*, *Desdemona*, *Leonora*, *Elisabeth*, *Juliet* and *Violetta* in Egypt and France, and comes to New York after an extended engagement in Lisbon and Madrid, where



FEBREA STRAKOSCH

she still further added to her grand opera repertoire.

Mme. Strakosch is also a niece of Clara Louise Kellogg-Strakosch, one of the early exponents of grand opera in English. She possesses a beautiful soprano voice of great range and is a powerful actress, qualities which won for her an enthusiastic reception on the occasion of her first New York appearance.

TORONTO CHORUS' PROGRAM

Dr. Vogt Adds Notable Works to Repertoire of Mendelssohn Choir.

TORONTO, July 29.—One of the works decided upon by Dr. A. S. Vogt before his departure for Europe, for the Mendelssohn Choir's repertoire next season, is Brahms's celebrated "Ein Deutsches Requiem." Another is Grey's cantata for solo, chorus and orchestra, "Olaf Trygvason."

Among the modern *à capella* works selected are several eight-part choruses by César Cui, the eminent Russian composer, compositions which were suggested to Dr. Vogt by Wassily Safonoff, conductor of the New York Philharmonic Society, and several of the most effective choruses for men's voices which were sung by the Vienna Männerchor during their recent American visit. The eight-part "Crucifixus" by Lotti, which created a sensation last winter both here and in New York, will be followed next season by a remarkable setting of the same text in ten parts by the same composer.

A pianist named August Friedenthal, who is at present touring in China, lately gave a recital by command of Prince Ching at the palace in Peking. Apparently it was found impossible to get the grand piano—a Bechstein—into the reception hall, where the performance was to have been given, and accordingly the recital took place *al fresco*, on the verandah of one of the inner court-yards. The audience, it appears, was composed almost exclusively of natives and was very appreciative.

Karl Klein, the young violinist, a son of Bruno Oscar Klein, the composer, who will make his American debut next October, will play Lalo's Spanish symphony with the New York Symphony Orchestra, under Walter Damrosch.

MUSICAL MICROBE IN POLICE DEPARTMENT

New Haven Officers to Have a Band or Orchestra Made Up of Members.

NEW HAVEN, CONN., July 25.—The musical microbe has taken possession of the local police department. The amateur Mendelssohns, Verdis, Chopins and Rubinstains have called a meeting to perfect arrangements for a music organization which, when perfected, it is confidently hoped, will be the pride of the force.

It is not an idle jest that a number of the officers are accomplished musicians and know a baton from a police billy. They would again sit beneath the former.

Among those who are leading the new movement are Officers Dunn, Kane, Landy, Reilly and McNamara.

MORE SINGERS FOR HARLEM.

Jennie Linden and Others Engaged by Jose Van den Berg.

José Van den Berg, whose company will open its season of grand opera at the West End Theatre, Harlem, on September 2, has been adding more singers to the personnel of his organization.

From Hamburg and Frankfort theatres comes Jennie Linden, mezzo-soprano, who has distinguished herself in "Hänsel und Gretel." William Schuester hails from the Tivoli, San Francisco, and Julius Walter, formerly of the Carl Rosa Company, is another recruit.

The West End Theatre is being entirely re-decorated for the new season.

CARL WOLFSOHN DIES.

Well-Known Pianist, Formerly of Chicago, Expires at Long Branch, N. J.

Carl Wolfsohn, well known as a pianist and teacher of music in New York and Chicago, died Tuesday night in the Monmouth County Hospital, Long Branch, N. J.

Mr. Wolfsohn was in his seventy-fourth year and had been failing for the last four months. Several months ago he underwent an operation for various complications, which was unsuccessful.

He gave up his numerous piano pupils in Chicago and three weeks ago went to visit his niece, Mrs. Sarah Otterbourg, at Long Branch. Here his condition grew steadily worse and two days before his death he was removed to the hospital.

After studying the piano in Frankfort he came to this country at the age of twenty. A friend of Theodore Thomas, he arranged a series of orchestral concerts in Philadelphia with him, as well as a series of quartet concerts. He spent most of his time there as a teacher and piano soloist, appearing several times with Theodore Thomas' orchestra and also with the Philharmonic in New York. In 1878 Mr. Wolfsohn moved to Chicago, where he founded the Beethoven Choral Society and where he had lived since.

Simon Buchhalter Goes West.

Simon Buchhalter, the New York pianist and teacher, left for the West this week to assume charge of the piano department of the Wichita College of Music. Before leaving Mr. Buchhalter announced that his composition "Humoreske," which was so enthusiastically received at his last recital, is now being published by Luckhardt and Belder, and will be ready next month.

YOUNG GEORGIA GIRL TO SING FOR SAVAGE

Will-Nell Lavendar, of Rome, Ga., Will Come to New York for Recitals.

ATLANTA, GA., July 30.—Will-Nell Lavendar, of Rome, Ga., left to-day for New York, to meet the terms of a contract with the Savage Opera Company, with which she makes her first appearance in opera the latter part of September.

Miss Lavendar is the daughter of the Hon. C. H. Lavendar, and is a great social favorite wherever she is known. With beauty, wit, and a graceful vivacious manner, she combines a contralto voice of dramatic power and a marked histrionic ability.

She is a graduate of Shorter College, where she studied music under the direction of Mrs. Simmons, and where she was encouraged to continue her musical studies after leaving school.

For this purpose she went to Madame de Jarnette's school in New York, where she continued her vocal classes under the well-known instructor, Francis Fischer Powers.

For the past three years she has been the center of a charming circle of friends in New York, and her voice attracted the attention of musician and musical directors, among them J. E. Francke, and later Karl Schmidt, the conductor of the Savage Opera Company.

Another Viennese Opera Coming.

Frank McKee, manager of the Savoy Theatre, New York City, has announced his intention of producing "The Dream Waltz," a popular Viennese comic opera in this country next season.

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JONAS WELL-ESTABLISHED IN BERLIN

Spanish Pianist and American Wife Popular in German Capital.

BERLIN, July 25.—In view of the familiarity of the American public with the attainments of Alberto Jonás, the Spanish pianist, the success with which this artist has met in Berlin since locating here two years ago is a matter in which Americans take as much pleasure and pride as in the career of one of their own countrymen.

Mr. Jonás has given a number of recitals and concerts with orchestra during the last two seasons, winning the most favorable opinions of the critics and the public. His wife, Elsa Grave-Jonás, who is an American and a highly accomplished pianist, made her Berlin debut last Winter and also scored a pronounced success.

For many years Jonás was a resident of the United States. In 1894 he was appointed head of the pianoforte department in the University of Michigan School of Music, which position he resigned shortly before removing to Europe. Before settling in America he had made extensive recital tours in all the European countries. He studied first in Madrid, afterwards at the Brussels Conservatoire, where he won the first prize for piano playing, and later went to St. Petersburg, where he spent several months under Rubinstein's tuition.



ALBERTO JONAS

Formerly of the University of Michigan School of Music. He is Now Residing in Berlin

POPE'S DIFFICULTY IN MUSIC REFORM

No Practical Result from Congress Held on the Subject.

The New York "Sun's" Rome correspondent sends the following cable regarding the futility of the Pope's music reform:

Little has yet been done toward the reform of church music ordered by the Pope three years ago. The dignified strains of the Gregorian chant and the classical polyphony have not yet entirely supplanted the music of a mundane character. In all the churches of Rome except St. Peter's and the great basilicas the Pope's orders are often violated, and the Roman commission on Church music is evidently powerless to prevent such violations.

A congress on church music held recently at Padula for the region of Venice was attended by four Bishops, including the Cardinal Patriarch of Venice. The proceedings were characterized by a spirit of obedience to the teachings of the Pope, but no practical results seem to have come from them.

It is proposed that the faithful should take an active part in the liturgical chant. Don Perosi approved this proposal to such an extent that he wrote to the congress urging the participation of the faithful in singing the "credo" and suggesting that alternate verses of it should be sung as a plain chant by the faithful. On the feast of St. Paul the innovation was tried in Rome, but most likely it will not be repeated until the congregations have been instructed in the plain chant by a choir-master. The task is a difficult one and will require time.

The congress also attempted to solve the controversy concerning the rhythmical signs introduced into the Gregorian editions published by the Benedictines of Solesmes which were forbidden by the Rome commission. After a discussion of the matter the congress decided that such signs were not to be added to the Gregorian editions published by the Vatican, but that they could be introduced and added to other editions published with the object of helping singers, provided that it appears clearly that the signs were added for the convenience and help of the choir.

Until a few days ago it was believed that the declarations of the Congress represented the thought of the Pope and that therefore the dispute over rhythmical signs had been closed, but the "Osservatore Romano" now publishes an official note recalling a law on the subject which prohibits adding to, subtracting from or changing anything whatever in the decree of the congregation of rights of August 14, 1905, and prohibits as well any publisher from

introducing the Solesmes signs in the reproductions of the Vatican edition.

Besides, the decree of February 14, 1906, enacts that such signs cannot be tolerated unless they do not alter in form the corresponding notes of the Vatican edition. The intention of the congregation of rights is to unify the different editions and have one edition, that of the Vatican, for all churches. But such a radical change cannot take place at once. It must be done gradually. Meanwhile the reform of church music is held in abeyance.

GIVE TRAVESTY ON EAMES.

Members of Ocean Grove Orchestra Recall Recent Difficulty at Masquerade.

OCEAN GROVE, N. J., July 29.—The great advantage of a mixed orchestra was made apparent last week when the young women of the Ocean Grove Orchestra entertained the men by giving a masquerade party. The make-ups were many and clever but David Talmage, Jr., and Joseph Girard as Mme. Eames and her manager were a howling success.

Many of the salient points of Mme. Eames's recent visit to Ocean Grove were given with great gusto.

A. L. J.

New Work by Edgar Stillman Kelly.

Edgar Stillman Kelly, the American composer, now living in Berlin, has just published, through Albert Stahl, his new quintet for piano and string instruments. The composition was first produced by the Chamber Music Society of the Royal Orchestra at the Sing-Akademie, and its success was such that it was shortly afterwards produced at a concert of the Berlin Society of Associated Arts. It was then repeated at a concert of the Wagner Verein. The critics, without an exception, praise the work for its originality, its clever harmonic treatment, no less than for its excellent form and brilliant instrumentation.

Leo Tecktonius Gives Musicales.

CHICAGO, July 27.—A musicale and reception was given by Leo Tecktonius at his Summer home in Racine, Wis., last week. Louise Rowlands, of Racine, Anna Walsh, of Beloit, Wis., Helen O'Laughlin, of Racine, Miss Mallory, of Denver, Col., and Bernard Miller, of Ironton, Ohio, played a well arranged program which included sections representing German, Russian, and French composers. Jean Tecktonius, a charming soprano, and Sig. Umberto Buccheri, a tenor of Florence, Italy, supplied the vocal part of the program, giving variety to the evening's entertainment.

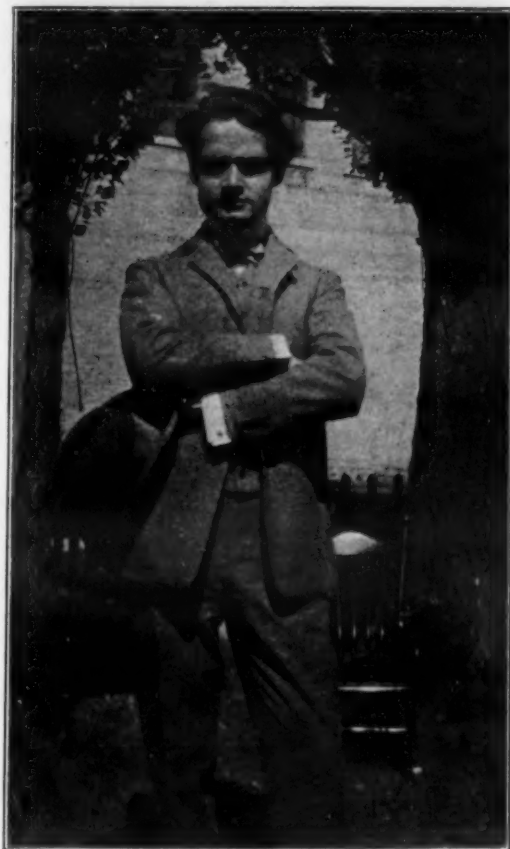
C. W. B.

The new production planned by the Dresden Court Opera for next season include "Akté," a four-act opera by Joan Manén, the violinist; Eugen d'Albert's new work "Tragalabas," a comic opera by Alfred Grünfeld, the pianist, entitled "The Belles of Fogara"; A. Goetz's "Zierpuppen"; "Frühlingsnacht" by G. Schjelderup, the Norwegian, and Tschaiowsky's "Eugen Onegin."

CLARENCE BIRD FOR GOTTSCHALK SCHOOL

Will Be at the Head of the Piano Department of Chicago Music Institution.

CHICAGO, July 29.—Clarence Bird, a young Chicago musician, has been engaged as the head of the piano department of the Gottschalk Lyric School of this city for the coming season.



CLARENCE BIRD

Talented Chicago Pianist Who Joins the Faculty of the Gottschalk Lyric School

Mr. Bird has only been in this country for a few months but has been heard in recital several times. Extensive travel, together with his ten years' study, have made him an artist in the broadest sense. Before leaving Europe he gave recitals in Berlin, London, Munich and Italy, receiving high praise. But the commendation which he prizes the most came from his long time master, Leschetizky.

During the Winter Mr. Bird will give three historical programs under the auspices of the Gottschalk School. At present he is spending a vacation at Wausaukee, Wis.

The Professor Too Enthusiastic.

While trying to make his music pupils secure the "take key" to a selection, Fred Zeigler, instructor at St. Peter's Lutheran school, at Fond du Lac, Wis., fell off the platform in the school building and fractured his left leg.

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TOO MUCH MUSIC, HE SEEKS DEATH

Chinese Servant of Opera Singer Attempts Suicide When She Practices Her Various Roles.

PARIS, July 27.—Too much music combined with nostalgia drove Ting Li Hue to make three attempts on his life. He was brought from Shanghai some months ago as a domestic by the husband of Mme. de Varadesse, the opera singer, who practices assiduously in an apartment in the Rue de la Faisanderie.

Ting bore the singing cheerfully at first, but after two months he swallowed poison without explaining his motive. An emetic was administered in time. After this he took a strong dose of opium, and again failed to overcome his constitution. Finally he threw himself from a second-floor window, hoping to fall in front of a passing automobile. Miscalculating, he fell on the padded seat of the motor and escaped with slight injuries.

He was taken to a police station and asked to explain his conduct. He replied in broken French that his mistress sang too much and that he would have to go home or die.

His mistress was somewhat annoyed and decided to send Ting back to Shanghai.

MISS GOODSON'S PLANS.

Celebrated English Pianist to be Here From October to March.

BOSTON, July 22.—Katharine Goodson, the English pianist, who returns to America in October for an extended concert tour, is booked to appear with the following Organizations among others:

She will appear as soloist at the Worcester Festival the first of October. The Worcester Festival this year celebrates its Fiftieth Anniversary, and great preparations are being made for notable attractions, both as to soloists and as to works to be performed. On this occasion Miss Goodson will play a new Pianoforte Concerto by Arthur Hinton, the English composer.

Miss Goodson will be heard later with the Theodore Thomas Orchestra in Chicago, Boston Symphony Orchestra in Boston, Philadelphia Orchestra in Philadelphia, St. Paul Symphony Orchestra in St. Paul, the Hartford Philharmonic Orchestra in Hartford, Conn.; with the Kneisel Quartet, and so on.

The pronounced success made by Miss Goodson last season on the occasion of her American debut has resulted in so many engagements for the coming season in this country that she has abandoned her European engagements for next Winter and will remain here from October through March.

D. L. L.

Education for Talent Minus Wealth.

BUFFALO, N. Y., July 30.—The Elmwood Conservatory of Music and Dramatic Art of this city will issue fifty free and partial scholarships to talented students unable to pay, thus assisting many worthy students to the higher arts, and enabling them to become competent teachers.

The scholarships are given in voice, piano, violin, mandolin, guitar, dramatic art, elocution and personal culture.

Applications are received to September 8th and are numbered in order as received. Such applications are examined the first part of September and the highest awarded the prizes. The scholarships begin with the school year, September 10th. Those applying must have credentials from at least six representative citizens.

Wisconsin Tenor Sings in Germany.

OCONOMOWOC, WIS., July 29.—William A. Wegener, of this city, recently leading tenor of one of Henry W. Savage's companies, is now at Freiburg, Baden, where he has been engaged for the season, appearing in Wagner productions. Mr. Wegener was born in Oconomowoc, but received his musical training in Berlin, Germany. His mother and his brother Emil Wegener, who is also a tenor of marked ability, still reside here.

M. N. S.

Mary Garden Studies "Salome."

PARIS, July 27.—Mary Garden, who is now at Aix-les-Bains, is studying the title role of "Salome" and will appear in Strauss's opera at the Theatre de la Monnaie, Brussels, in April, 1908. She will not sing again in Paris before her departure for America.

Amy Titus Worthington, of Buffalo, N. Y., who is attaining a reputation as a composer, has recently completed a suite for the piano which has for its theme scenes on the Niagara.

Song Copyright Among the Ojibways

Presentation of the Ojibway regard for music would be incomplete without some reference to the proprietary value they set on their songs, writes Frederick Burton, in the "Craftsman." The composer is the owner, and wherever ancient customs are still preserved no Indian ventures to sing a song that does not belong to his family. This view, I believe, is common to many tribes, perhaps all, but among the Ojibways the march of civilization has thrown down so many barriers that a great many of the old songs are now widely distributed.

It is still a common experience for the investigator, however, to fail of getting a song he wants because the Indian who sang it yesterday refuses to repeat it to-day, on the ground that it belongs to another, and if it is to be reduced to the white man's notes, that other's permission must be obtained. A general sense of proprietorship is also manifested in the extreme reluctance of the people to sing for the white man with his pencil and note paper.

As one dusky friend explained to me: "Our songs are the only thing left to us that are wholly Indian. You've taken away everything else that was ours, and now you want to rob us of our songs."

The Early-Rising Composer's Opportunity



The Cartoonist of the Chicago "Daily News" Sees Great Possibilities in the Early Morning Noises of the Windy City as an Inspiration for the Creation of a Genuine Chicago Symphony

MILWAUKEE'S NEW CHORUS.

A Capella Society Names Officers After Long Dissension.

MILWAUKEE, July 29.—W. H. Grabner has assured members of the newly organized A Capella Singing Society that he will act as its president. John H. Frank, who had been elected to that position, has declined to accept. His first action will be to put the organization on a firmer basis.

Thus ends a long fight for supremacy between two factions in this old organization—a factor in Milwaukee and Wisconsin music life for many years. There was a faction favoring the retention of Franz Salbach as director and an opposition party. The anti-Salbachians won out and will incorporate the only "A Capella Chor," under the laws of Wisconsin.

The following are the officers: President, W. H. Grabner; vice-president, August H. Kringel; secretary, A. W. Rahr; treasurer, W. Hugo Kaun; librarian, D. B. Schwartz; directors, Philip Lucas, Martin Keller, Mrs. H. O. Frank, Ella Mieding, August C. Hardtke and Hugo Mosel.

No musical director has as yet been elected, but it is expected that William Boeppler, of Chicago, the cause of dissension, will be chosen by the new choir.

The debts of the old A Capella, amounting to \$600, must be assumed by the new organization.

M. N. S.

After a two-years' stay in Berlin, where she has been studying with George Ferguson, Alice Eversman returned to Washington, D. C., a few days ago for a short visit. Miss Eversman was at one time a pupil of Dr. Bischoff, and after spending several years at the Peabody Institute of Baltimore, decided upon a foreign education. During her former residence in this city Miss Eversman was the soprano soloist at the Sacred Heart Catholic Church. In the fall Miss Eversman returns to Berlin.

WILL TRY RUBBER FINGERS.

Philadelphia Piano Student Undaunted by Accident That Maims Hand.

PHILADELPHIA, July 26.—With his hopes of becoming an expert performer on the piano blasted by the loss of three of his fingers, Frank Ubele, twenty-two years old, of No. 416 Livingstone street, bravely rallied last night at the Children's Homoeopathic Hospital and declared that he would have three rubber fingers made and continue his studies undaunted.

For six years Ubele has worked to become a concert pianist. Being without an income, he worked as an expert modeller for the Lincoln Wood Finishing Company, spending all of his extra money on his music. While at work at a buzz-saw yesterday his hand slipped and three fingers on his right hand were neatly cut off at the second joint.

Music in Milwaukee Catholic Schools.

MILWAUKEE, July 29.—The standard of musical instruction in Catholic schools was debated pro and con at the convention of the Central District Catholic Teachers' association at Pio Nono College and some held that it was much below that of the public schools in this city. The main paper on the subject was by A. Bieter of Jasper, Ind. Suggestions were made that instead of requiring all teachers to have a hand in this training, special vocal instructors should be appointed for each school, city or diocese, or the organist of the parish should attend to this work. Action will be taken at the Annual meeting in December.

N. S.

Alfred Wooler, tenor soloist and choir-master at Lafayette Presbyterian Church, Buffalo, N. Y., has left the city for a five weeks' stay at Lake Winola, Pa.

AWARDS IN NOTABLE CONTEST ANNOUNCED

Franz Kneisel's New Violinist Wins Prize for Trio in International Competition.

PARIS, July 25.—The findings of the jury in the recent international music contest organized by Gabriel Astruc, under the patronage of Prince Albert of Monaco, Henri Deutsch and the Societe des Grandes Auditions Musicales, have been announced as follows:

In the lyric drama contest for a prize of \$6,000, sixty-eight scores were submitted, of which a certain number have been reserved and will be decided upon next October.

For the prize of \$2,400 for an opera comique thirteen manuscripts were submitted. The jury, composed of Albert Carré, Alfred Bruneau, Camille Erlanger, Louis Schneider and Gabriel Astruc, unanimously agreed upon "Madame Pierre," libretto by Henri Cain and Isidore Marx, music by Edmond Malherbe.

For the \$1,600 to be awarded for a ballet there were thirty-six entries. The jury considered none of them worthy of the first prize, but recommended that a prize of \$800 be given Giacomo Orefice for his ballet, "Côte d'Azur."

In the trio composition for \$520 there were fifty-nine works submitted. The award was divided between Julius Röntgen, of Amsterdam, who has been engaged as second violinist for the Kneisel Quartet next season, and Herriot Levy, of Chicago. The prize of \$400 for a sonata was won by Michel Esposito, of Dublin, out of sixty-eight competitors. The jury in these contests consisted of Vincent d'Indy, Henri Marcel, Edouard Colonne, Fernand Halphen, André Bloch, Alfred Cortot, Jacques Thibaur, Nablo Casals and Louis de Morcier.

SEMBRICH'S VERSATILITY.

A Fluent Linguist, She Sings Same Roles in Several Languages.

Mme. Sembrich sings many rôles in her large repertoire in several languages, which might be more of an achievement if she were not such a fluent linguist. Polish is her native tongue although she is usually confined to speaking that with her husband while she is in this country except when she is with Paderewski, Helena Modjeska or the de Reszkes—all of whom are intimate friends. German she habitually speaks in Berlin where she now lives and Italian is as natural to her as her own tongue. French and Russian she speaks flawlessly and her English is excellent—rather too good say those who have heard her, because she has learned it principally from books, being acquainted with the works of Scott, Dickens and all the classic English authors. Sometimes her recital programs are marvels of linguistic skill.

She has sung *Marie* in "La Fille du Regiment," in Italian, French and German; *Lakme* and *Marguerite* in "The Huguenots," in the same languages. She has sung *Lucia* and *Violetta* in Italian and German and *Elsa* in "Lohengrin" in the same tongues. In French and Italian she has also sung *Juliette* and *Opheelia*, while Gounod's *Marguerite* she has sung in French, German and Italian. She has also sung *Mignon* and *Gilda* in the same tongues and all her Mozart rôles she sings interchangeably in German or Italian. Several seasons ago singing the music of the Queen of the Night in Italian one week and German the next.

Chamber Music in Chicago.

CHICAGO, July 27.—Emil Liebling at his Chamber Music concert presented a most delightful programme Sunday afternoon in Kimball Hall, assisted by Ralph Rowland, violinist, Frank Webster, baritone, and Paul Schoessling, 'cellist. Two Trios, one in D minor, Op. 59, of Mendelssohn and the Trio Op. 52, of Rubinstein. Andante and Variations, Op. 47, Beethoven, for violin and piano and two numbers "Belshazzar," and "Three Comrades" Hermann, sung by Mr. Webster, covered the excellent programme. The concert was greatly enjoyed.

C. W. B.

Mrs. Walter W. Dresser, of Vancouver, B. C., readily surpassed herself in the concert last week in which she had been requested to assist Adela Verne. Mrs. Dresser, besides having a voice of great compass, sweetness and culture, has a most charming presence. Her sweet, graceful manner has endeared her to a very wide circle of friends from Dawson to Montreal, and especially in Vancouver, which is her home.

WIDOR PUPIL WINS GRAND PRIX DE ROME WHERE THE SAVAGE

OPERAS WILL OPEN

Much-Coveted Distinction Falls to Maurice Le Boucher for "Selma."

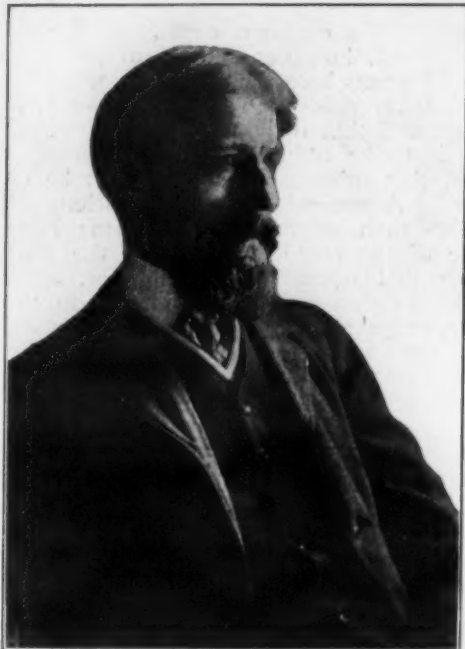
PARIS, July 25.—The winner of the Grand Prix de Rome in this year's competition recently held here was Maurice Le Boucher, a pupil of Charles Widor. Five other contestants submitted their cantatas, and the second prize was awarded to a pupil of Lenepveu, named Mazellier.

The composition submitted by Philip Gaubert, a well-known musician, is said to have received a large number of votes, notably that of Camille Saint-Saëns, who insisted in vain that he be awarded the first prize. Another competitor was André Gailhard, son of the director of the Grand Opera. There was also a woman, Nadia Boulanger, who was the second of her sex ever to have participated in these contests, the first having been Hélène Fleury.

Le Boucher is younger than his bearded face would indicate, having been born in 1882, a native of the little town of Isigny in Normandy. At the age of sixteen he entered the Niedermeyer School in Boulogne-sur-Seine, where he remained seven years, studying simultaneously piano, organ, ensemble playing, harmony, fugue and composition under De Beriot, Gigout, Viardot, Alex. Georges and André Gedalge. When he left the school he had captured all the diplomas available in these departments.

Two years ago he entered the Conservatoire in Paris, first joining the class of Gabriel Fauré, who soon placed him in the hands of Charles Widor. It was as a pupil of the latter that he won the second Grand Prix de Rome last year and the first this time.

Although he has composed a great many school works in the lyric, symphonic and chamber music domains he has not yet established a reputation by large works. His



MAURICE LE BOUCHER

The Winner of the Grand Prix de Rome in This Year's Competition.

temperament leans essentially towards the melodic and his style follows the traditions of the classic French school. He is organist and choirmaster of Notre Dame de Bercy, a professor of plain chant at the Niedermeyer School and also a teacher of singing.

"Selma," the cantata with which Le Boucher has won the distinction coveted by all French composers, deals with a priestess of olden times named Selma, who is divided between love and duty. Love proves the stronger and to punish her her father kills her. The second scene, in which *Selma* is alone, offers great possibilities, which the composer has realized most cleverly. As sung by Mme. Mellot-Joubert to the composer's accompaniment, this scene produced a powerful effect upon the jury.

"The Merry Widow," "Madam Butterfly" and "Tom Jones" Plans are Now Complete.

Henry W. Savage formally opened his season last week when "The Prince of Pilsen" started its sixth season in Long Branch on July 26, followed by engagements in Asbury Park and Red Bank preceding the opening in Chicago next Monday, August 4.

"The Merry Widow," whose sensational vogue in Europe and melodious waltz music are already well known in this country, has its premiere production in America at the Wieting Opera House in Syracuse on September 23 for three days, after which come performances in Ithaca September 26, Rochester the 27th and 28th, Buffalo the week of September 30, Philadelphia the week of October 7, before it is heard in New York at a Broadway theatre on October 14.

Puccini's Japanese opera, "Madam Butterfly," begins its second cross-continent tour September 30 with a week in Newark, and after a three weeks' engagement at the Garden Theatre, New York, will proceed Westward, visiting all the principal cities between New York and the Pacific Coast.

Another light opera success, now running at the Apollo Theatre, London, which is to have its first American performance under the management of Mr. Savage, is Edward German's opera "Tom Jones," scheduled to open in Washington, D. C., on November 4.

AMERICAN SCORES DE RESZKE.

Mrs. Francis H. Hyde Returns Dissatisfied With Her Lessons in Paris.

Mrs. Francis H. Hyde of Philadelphia, returned on Tuesday from Paris, where she has spent a year studying voice culture under Jean de Reszké.

Mrs. Hyde declared that girls with musical aspirations can do better here than abroad. She said she paid ten dollars for a fifteen-minute lesson in a class of four, and that most of the time a subordinate of the tenor gave the instruction. She added that de Reszké is a fad, that he has more pupils than he can possibly handle personally, and that people are paying large sums for instruction which is really that of inferior teachers employed by him.

Cora Williams Returns From England.

Cora Williams, an American singer who has been studying in England, arrived in New York on the *Minneapolis* on Tuesday. She said that she expected to sign a contract with Henry W. Savage. She expects to sing the role in "The Merry Widow" which Mabelle Gilman-Corey was said to be considering.

NEW CONDUCTOR FOR MANHATTAN OPERA

Ottilio Parelli Has Had a Fine Record in Italy Where He Is Known As a Composer.



OTTILIO PARELLI

He Has Been Engaged as Second Conductor for the Manhattan Opera House

As was announced exclusively in *Musical America* last week, Ottilio Parelli has been engaged as second conductor of the Manhattan Opera House Orchestra. He is a native of Ordieto, in the province of Umbria, born in 1874.

Parelli studied music at the Royal Academy of Santa Cecilia in Rome, and conducted at the Teatro Lirico of Milan in the season of 1904-5, and at the Dal Verme Theatre, 1905-6. Together with Campanini, he conducted during the Italian season given in Paris at the Sarah Bernhardt's theatre.

Parelli has distinguished himself as a composer, winning the Concorso di Palermo with a musical comedy "I dispettosi Amanti," but his greatest success was to gain the Baruzzi Prize of Bologna of 10,000 lire for his opera "Hermes," which has been given in several important theatres in Italy. A. M. E.

Esther Osborn Sails.

Esther Osborn, the Minneapolis soprano, who has achieved fame in Sweden, sailed from New York on the Oscar II of the Scandinavian line Thursday, to begin rehearsals on August 15 at the Opera in Stockholm. She will appear in Offenbach's "Tales from Hoffman" and "Louise." Miss Osborn returns to America next Summer.

TO ATTEND EXPOSITION.

Members of the Brooklyn Arion Plan Visit to Jamestown.

One hundred and fifty members of the Arion Society of Brooklyn will go to the Jamestown Exposition over Labor day, when the active singers will be heard in a concert at the convention hall.

At the last meeting of the directors a report was submitted, showing that all arrangements for the accommodation of the members of the party had been made. A program for the concert to be given at the exposition was submitted by Arthur Claasen, the musical director and approved.

A. S.

MUSIC HALL DESTROYED.

Lightning Causes Serious Loss to Rollins College at Winter Park, Florida.

The Music Hall in connection with Rollins College at Winter Park, Florida, was struck by lightning and totally destroyed by fire on Friday of last week. The pianos, musical library and everything else it contained, were lost.

As the college is now left absolutely without room or facilities for carrying on the work of the music department, William Fremont Blackman, the president, who is in Boston at present, has issued a plea for financial aid in replacing the destroyed building and accessories.



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PROMINENT FIGURES AT THE SOUTHERN TEACHERS' CONVENTION



MISS E. TERRY VIRDEN

Youngest Member of the Montgomery, Ala., Orchestra, Who Played at Convention.

MONTGOMERY, ALA., July 29.—Months away although the opening of the music season is, yet one hears more "music talk" in this city nowadays than in any period in the past. Montgomery has awakened to the fact that with a little effort it can become the music centre of the South. The festival last June marked the beginning of a new era in the music history of the city.

At this festival, held under the auspices of the Montgomery Musical Association,



JOHN PROCTOR MILLS

Auditor of the Alabama Music Teachers' Association

and at which convened jointly the Southern and the Alabama Music Teachers' Association, it was urged upon residents of the city by many of those both from other parts of the State and by some from without its borders that Montgomery was eminently fitted through its location, its artists, the great interest shown in things musical, to become the Mecca of Southern lovers of melody.

The excellence of the concerts given during the convention were a surprise even to residents and there is every indication that with the interest in its work that was around the Montgomery Orchestra, under the direction of Robert Eilenberg will hereafter receive splendid support. Knoxville, Tenn., has made somewhat of a claim urging its own musical superiority, and a concert was given by Knoxville talent here



MRS. SARAH H. VAUN

Secretary-Treasurer of the Alabama Music Teachers' Association

during the convention. Which city came off with the laurels there is no doubt, at least in the minds of Montgomery people.

Lovers of all that is best in music in Montgomery, many of them leading citizens, have determined that this city shall have an improved orchestra. Already there are a goodly number of talented musicians here, men who give up hours of their time to study and practice. They give concerts without any idea of receiving a recompense other than comes from the satisfaction of having done something really worth doing, and something that will advance the art they so dearly love.

It is these men who will, in the future, have the backing and support of the Montgomery Musical Association and it begins to look as if the days are not far distant when this city will be able to boast of an



G. PAUL DONEHOO

Pianist of Atlanta, Ga., and Secretary of Southern Music Teachers' Association

orchestra that will hold its own with any in the country.

Montgomery's Musical Association is composed of sixty members who stand pledged to see to it that the finest talent to be had shall be heard in concert here. They know, as do all others who have attempted to give to the public all that is best in music, that such concerts can be given only at a loss, financially speaking, and they are ready to make up any deficiency in the treasury after such concerts have been given.

NEWS OF MUSIC IN THE CAPITAL CITY

Kneisel Quartet's Annual Visit to Washington Rather Doubtful.

WASHINGTON, D. C., July 31.—This week the Aborn Opera Co. is reviving "Wang" with all the brilliancy of the De Wolf Hopper presentations, and the cast includes some of the members of the Hopper company. Robert Lett is making an excellent Wang and has received worthy praise from the originator of the rôle. Norma Kopp as the nephew and William Danforth as Col. Fracasse are presenting the same good work as they did when with De Wolf Hopper. Another member of the same company is Sabery d'Orsel who is taking her old rôle of Marie. Edith Bradford is keeping up her reputation as Gilette, as is also Harold Blake as Lieut. Jean. Among the other members of the cast are Marie Horgan, Harry Dale, C. W. Phillips, and Trixie Cadex.

Word has been received from Harry Wheaton Howard, the local composer, organist, and teacher, from Rome, where he

is paying much attention to church music. Before leaving the Eternal City, he and Father Beaven will be presented to Pope Pius X., and after making a tour of Italy they will both visit Germany for the purpose of hearing the Wagnerian Ring. In Berlin and Munich, Mr. Howard will feel especially at home, as it was here that he received the greater part of his musical education.

Unless some wealthy people interested in music come forward, the outlook is that the Kneisel Quartet will not be heard here next Winter. It appears that this organization has not been paying expenses in the Capital City for the past seasons and such financial condition of affairs can not continue. The music lovers of Washington have come to look forward with much pleasure to the annual visit of the Kneisel Quartet, and it is hoped that arrangements can be made whereby these visits will be continued. It is reported that some assistance has already been offered and that more is expected, so that this organization which ranks as unsurpassed for its presentation of chamber music will not be compelled to omit this city in its circuit next Winter.

Alice Eversman, who has been studying vocal music in Berlin, is visiting here for a month, after which she will return to Germany to continue her studies. She is well known here among the local singers.

With the exception of the opera at the National Theatre, much of the music of the National capital as relegated to the pleasure resorts. Herbert's Grenadier Guards' Band is giving afternoon and evening concerts at Luna Park; a large section of the Marine Band is being heard daily at Chevy Chase Lake; a picked score of musicians from Haley's Band is playing at Chesapeake Beach and there are other local bands at Great Falls and Glen Echo. In addition to these the full Marine Band, under the direction of Lieut. Santelmann, gives an excellent program every Saturday evening on the White Lot, under the shadow of the Executive Mansion; while in the various parks concerts are given by sections of the Marine Band and other musical organizations. Certainly there is no dearth of music in Washington this summer.

Owing to the fact that Henry Xander will not arrive from Europe in due time, the Washington Sängerbund and other German societies will not meet in a grand chorus on August 1, as was proposed. Mr. Xander is expected to reach New York on August 3.

W. H.

Ernest Hutchison's Vacation.

Ernest Hutchison, is, as usual, at Sandwich, Mass., for the Summer. He is working as well as resting this season as he has several midsummer concert dates and is preparing for his many orchestral appearances next Fall.

SYMPHONY ORCHESTRA WITH MAUDE ADAMS

University of California Places its Players at Disposal of Actress.

BERKELEY, CAL., July 29.—To insure an artistic success of the performance of Maude Adams in "L'Aiglon" on Saturday, in the Greek Theatre of the University of California, the musical department of the university placed at Miss Adams' disposal the University Symphony Orchestra. With Miss Adams as "L'Aiglon," Rostand's Napoleonic drama lent itself splendidly to an open air performance. The stage setting was personally supervised by Miss Adams. A set of scenery was painted to blend with the architecture of the theatre and at the same time make it possible to perform the interior scenes of "L'Aiglon" without any incongruity. Another innovation was the opening of the play and the indication of the various change of acts by trumpet blasts.

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Edwin Kraft, organist and choirmaster of Trinity Cathedral, Cleveland, Ohio, is visiting his parents, Mr. and Mrs. Kraft, of New Haven, Conn.

Evan Williams, the well-known tenor of Pittsburg, and a former tenor of the Bellefield Presbyterian Church choir, has been appointed director of the Tuesday Musical Club, of Akron, Ohio.

Members of the Boston Symphony Orchestra supplied the music at a lawn fête given at Blaieyrie, the Summer home in Bar Harbor, Me., of Mr. and Mrs. DeWitt Clinton Blair, of New York.

Ferdinand Stark, who was one of the most popular and prominent conductors of the Hungarian Orchestra of Denver is now at the head of a Los Angeles Orchestra and is repeating his success.

The Halevey Singing Society, under the direction of Leon M. Kramer, of the Manhattan College of Music, No. 40 West One Hundred and Fifteenth street, New York, sang at the concert on the Mall in Central Park, Sunday.

Last week's revival of "Erminie" by the Castle Square Opera Co. in Boston came almost in the nature of an anniversary, for it is within a few weeks of twenty-one years since the charming opera first delighted Boston players.

Mrs. W. Storrs Wells gave a musicale at her Newport Summer home Saturday afternoon. The Kronold Quartet provided the program, Hans Kronold playing a 'cello solo and Michael Svedrofsky a violin solo.

Milwaukee music circles are greatly gratified over the election of Mrs. Frances E. Clark, supervisor of music in the public schools of Milwaukee, as president of the music section of the National Educational Association, which has just closed its convention at Los Angeles, Cal.

The fifteenth annual assembly of the Southern Oregon Chautauqua held in Ashland recently was the most largely attended and altogether successful in its history. The proceedings were closed with the rendering of "Belshazzar" with the Chautauqua adult chorus, under the direction of M. E. Robinson.

Kate Havlin, who has just returned to Cincinnati from a visit among relatives in Indiana and Chicago, and who is one of the city's most handsome women, has done much to promote local music interests. She has traveled and studied music extensively, and invitations to her musicales are eagerly sought after.

Andrew J. Bowman, of Salt Lake City, who was recently graduated with distinction from the American Conservatory of Music in Chicago, is acting as instructor of vocal music in the same institution. At the close of the Summer season he expects to return to his home city where he will open a vocal studio.

Frances S. Van Veen, soprano, pupil of William H. Lee, of No. 505 West One Hundred and Twenty-fourth street, sang last Saturday evening at the Kaltenborn concert. Her selections were the jewel song from "Faust," "Tis June," by Ronald; "Twas April," by Nevin, and "The Year's at the Spring," Beach.

Sylvia Elcock has returned to New Haven, Conn., from Pittsburg, where for the past two years she has been singing and teaching. She will spend the Summer with her brother, Dr. Elcock, of New Britain, and in the Autumn will assume her duties as instructor in the recently formed Italian conservatory of New Haven, Conn.

Emma Partridge, a Milwaukee girl who has achieved distinction as a prima donna,

is spending her vacation at home, visiting her mother and brothers. At the conclusion of a brief resting spell she will leave for the South, where she will resume her tour. Miss Partridge has not appeared publicly in her home city since entering professional life.

Mme. Sembrich's concert tour now being booked by Loudon Charlton, will take the prima donna to most of the Southern cities visited this Spring, while towns of the middle West have been added to the list. Sembrich writes that she is enjoying her rest at her German home, but that she is already looking forward to a busy season in concert and opera.

The Salt Lake Opera Co., which finished its tenth season this Spring, will open its eleventh season on September 11 with De Koven's "Robin Hood." The first performance the company gave was the "Masco" with H. S. Goddard, John D. Spencer, Harry Shearman, Leonie Savage and Lottie Levy in the principal parts and with Willard Weihe directing.

The Chicago Summer course of Oscar J. Deis closed with a morning musicale which was given in the beautiful piano parlors of George P. Bent. Angileen Gifford of Erie, Pa., and Nina Armando, of Chicago, played numbers by Graun-Ziehn, Mozart, Beethoven, Bach-MacDowell, Mendelssohn, Moszkowski and Rebikoff. The playing of these young musicians was deserving of special praise.

The Cunningham Quintet, under the leadership of E. W. Cunningham, of Vancouver, B. C., is winning many encomiums wherever it is heard. Its personnel is: First mandolins, H. S. Perry and J. Lowe; second mandolin, Chas. Scott; mandola, Victor Lord; guitar, E. W. Cunningham. It is the intention to add an alto and flute, the former in the person of B. Foote, a late arrival in Vancouver.

Rev. J. M. Lloyd, of Wilkes-Barre, Pa., is arranging for the American tour of the Tom Stephens male choir, from Wales, which is preparing to spend several months in this country. There will be twenty male singers, besides three female soloists, a soprano, a contralto and a harpist. The singers will give their first concert in New York city on October 7, and later on will visit the coal regions.

It is highly probable that Eleanor de Cisneros will extend the time which she originally planned to devote to concert next season, owing to the demands for her services. The brilliant mezzo-soprano is at present filling operatic engagements in Europe, but she will return to America, early in the Fall, and will resume her position as one of the leading members of the Manhattan Opera Company.

Milly Ryan, of Omaha, has left for the East for her vacation, visiting Prof. Wand's family in the Thousand Islands and Mr. and Mrs. Walter Pulitzer in Mount Pleasant, N. Y. Mrs. Ryan's pupils presented her with a handsome leather chair, at an informal gathering at her studio. A grand opera study club has been organized with a membership of forty, which will do active work next season.

The music wave is surely sweeping over Salt Lake City. At this time when it is the dull season almost everywhere else they have just enjoyed a musical Chautauqua at Wandamere, two men's vocal quartets have been formed, the "Arion and the Apollo," and the music-dealers assert that taste in the matter of sheet music is undergoing a rapid change from the transient and unsubstantial to the classic and semi-classic.

Harley Hamilton, director of the Los Angeles Symphony Orchestra, is enjoying himself in Europe, and is as well devoting considerable energy to musical research and preparation for an unusual orchestra season this year. In a letter from Milan, Italy, he says: "I am leaving for Lake Como and Lucerne. So far, I have done nothing in a musical way which will have a direct bearing on Los Angeles, but I expect to have something of interest from

Munich. I am going to give particular attention to French compositions this year, and will make some special researches along those lines. While in Milan I have done considerable studying, and have as well enjoyed the many musical advantages to be found there."

Former members of the A. Capella singing society of Milwaukee, together with some who had stood by Franz Salbach, the director for the last few years, since the resignation of the old board, have organized a new A. Capella society to be conducted independent of the older organization though it is hoped that before long the two societies can be merged. William Boeppler of Chicago, the first director of the old society, was elected director of the new organization.

The Guido Chorus, of Buffalo, N. Y., under Seth Clarke's direction, has announced two of the soloists at its concerts of next season. At the first one will be heard Emilo de Gogorza, baritone. Mr. Gogorza is a prime favorite in Buffalo. The second concert will introduce Edward P. Johnson, an American tenor with an excellent record. He has sung at various festivals with such artists as Rider-Kelsey, Janet Spencer, Witherspoon, Gogorza and others of equal reputation.

Four hundred members of the United Singing Societies of Newark, N. J., took part in the Volksfest for the benefit of the Newark Turn Verein, which was held in Colosseum Park Saturday afternoon and evening. The National Turn Verein, Newark Turn Verein and Ladies' and Young Men's junior classes gave exhibitions of turning. Four songs were sung. Large crowds of outsiders visited the park and helped to swell the fund that was raised for the burned-out Turners.

Maude Leekley, the soprano who will make her operatic debut in Italy under LeGrand Howland's direction next Fall, is meeting with the favor of the Aborn Company's audiences in Olympic Park, Newark, N. J., this week. Miss Leekley sang the title rôle in Bizet's "Carmen" and the leading rôle in "Il Trovatore." Others in the cast of "Carmen" were Blanche Morrison, Nella Shayne, George Lyding, Harry Luckstone, Howard Chambers, Charles P. Swickard, Arthur Wooley, William Arthur, Edwin W. Lewis, Madeline Cook.

The Rev. J. Granskau, president of the Northwestern Wisconsin Choral Union, reports that a sufficient number of choirs have declared their willingness to take part in the annual choral festival to make it a certainty, this year, and it has again been decided that this festival shall be held in Black River Falls, August 17 and 18. Prof. Kildahl, the president of St. Olaf college, Northfield, Minn., will speak at the morning exercises Sunday, August 18, and the grand concert, in which about 150 singers will participate, will be held in the evening.

Sadie Julia Gompers, daughter of President Samuel Gompers, of the American Federation of Labor, is spending the present month at her home on First Street, Washington, D. C., after a most successful concert tour, which included a two months' engagement in Denver, Colo. During August and September, Miss Gompers will study with Prof. Paul Savage at his summer home in Munsonville, N. H. Miss Gompers' musical education was begun in Washington under the direction of Alys E. Bentley and Dr. Bischoff.

An interesting Summer novelty was the production in Kansas City all last week in the Shubert Theatre, of "Iolanthe" by a company of 125 children of from four to ten years of age. There were three complete casts of principals and a great chorus of a hundred, all of whom have the most gorgeous of fairy costumes. One set of principals appeared only at every third performance. The fairy queen, in each set a tiny miss of six, was equipped with all the means of flying in true "Peter Pan" style, and darted about in the most fairy-like manner. Georgia Brown performed the heroic task of coaching the 125 children through an elaborate operatic score.

Mrs. W. A. Banks and her daughter, Marguerite, accompanied by Frances Aylesworth, all of Los Angeles, have left for a year in Europe. Miss Banks whose musical gifts are threefold—vocal, instrumental and composition—will prepare herself, under the masters, for grand opera. The young woman is only nineteen years old, but her beautiful voice of soprano quality has already won honors for her, and she is a pianist of ability and has written many popular airs. Mrs. Banks, who is also a gifted musician, will study with her daughter.

Miss Aylesworth is a talented violinist, and she, too, will study with Mrs. Banks and her daughter in Milan. Besides this, the trio will travel through the principal cities and devote some of their time to the study of art.

An enjoyable program has been arranged by Jean P. Duffield, for the benefit concert which Stanislay Latovsky, his pupil, gave in Omaha, Neb., last week. It consisted of two movements from Suite, op. 1, D'Albert; Allemande, Gavotte and Musette. Sonata, op. 27, No. 2, Beethoven; Adagio, Allegretto, Presto agitato. Two preludes, op. 28, Nos. 23 and 2, Chopin; Nocture, F major; Etude, op. 28, No. 8. Five short compositions, Stanislay Letovsky; Valse, A major; Scherzo; Hunting Song; Folk-song, "Marenka;" Etude. Humoresque, Tchaikowsky. Barcarolle, A minor; Staccato Etude, Rubinstein.

The Hartford, Conn., Sängerbund has elected the following officers: President, Louis F. Dettenborn; vice-president, Paul Stoeckel; secretary, H. P. Blume; financial secretary, Max Korder; treasurer, F. D. Mann; collector, A. F. Enders; trustees, George Zunner and E. A. Claus; revising committee, William Pistor, Edward E. Claussen, A. Kaufmann; house committee, C. W. Jansen, B. F. Goethner, C. Helfricht, C. F. Dettenborn, Wendel Baum. The following committee of eight was appointed, which will make arrangements for the fiftieth anniversary festival next January: L. F. Dettenborn, H. P. Blume, F. D. Mann, August Weidlich, B. F. Goethner, Paul Stoeckel, George Zunner, Julius Ehlers.

Nashville, Tenn., has ever held her own in the front ranks of musical interest. Not only are her schools provided with the best music instructors, but many of them are teachers of national reputation and wide experience in both teaching and platform work. Aside from the schools here there are many private classes of a high order, where work of the highest standard is maintained. Mrs. Aline Blondner, Mr. and Mrs. Douglass Powell, Prof. Strahm, Prof. Schubert, Mr. and Mrs. Farrar, Mrs. Stewart, the Misses Wessel and numerous others of well known ability have large classes that are growing more and more in importance as the city expands to meet the general growth and importance of the advancing prominence of the South.

Another interesting concert at Catskill, N. Y., was given at the Grant House last Sunday evening. Two Brooklyn girls added greatly to the success of the affair by their selections. Louise Schippers, whose singing has been one of the treats of the season, rendered Liszt's "Lorelei" and "Ora Pro Nobis" in a manner that would do credit to professional singers. Pauline Somers, the other Brooklyn girl, who shared the honors with Miss Schippers, rendered Tosti's "Good-by" in a very acceptable manner. Mrs. William Parsons, of Indianapolis, was heartily applauded on her rendition of Eugene Cowles' "Forgotten" and "If No One Marries Me." Ethel Harding made a hit with her rendition of Goethe's "Der Erlkönig" and F. G. Munroe's 'cello solo was heartily applauded.

It is an interesting fact that Cecilia Winter, the young contralto whom Loudon Charlton has recently added to his list of artists, secured her Pittsburg church position through which she first came into public notice without having had vocal training of any sort. The position, which was with the First Presbyterian Church, has always been deemed a most desirable one, and on this particular occasion there were many applicants for the vacancy. So favorably impressed were the members of the committee with Miss Winter's voice that the unknown singer was accepted in competition with a number of well established artists, and she promptly showed her qualifications for the position. Subsequently Miss Winter studied under well known teachers and her powers developed to a point, to lead her to seek honors in concert fields.

On Wednesday night of last week the patrons of the Hotel Breslin, at Lake Hopatcong, N. J., gave a musicale and dramatic recital, assisted by Damon Lyron, baritone and singer, of the Richard Mansfield company, of New York. The entertainment included scenes from "Peer Gynt," "The Lady of Lyons," readings from James Whitcomb Riley, Ella Wheeler Wilcox and others, and selections from comic operas. Mr. Lyron was assisted by Mrs. Lyron, niece of the late Ward McAllister, and the following patrons of the hotel: Miss Beulah Hydeman, Ruth and Beatrice Scheuer, Lillian and Amy Silbernagel, Josie Pfeifer, Gertrude Caskell, Helen Alendorff, William Jockins, Joe Levy, Charles Schoolhouse, Bert Scheuer and Charles Pfeifer.

FROM BEYOND THE SEAS

Jan Sibelius, the Finnish composer, will direct a concert of his works in Rome next Winter.

The musical society organized by the German colony in Shanghai has given its twenty-fifth symphony concert. The program, which was given under the direction of Rudolf Buck, consisted of Beethoven's Symphony in D major, the overture to Weber's "Oberon" and Max Bruch's choral work, "Schön Ellen."

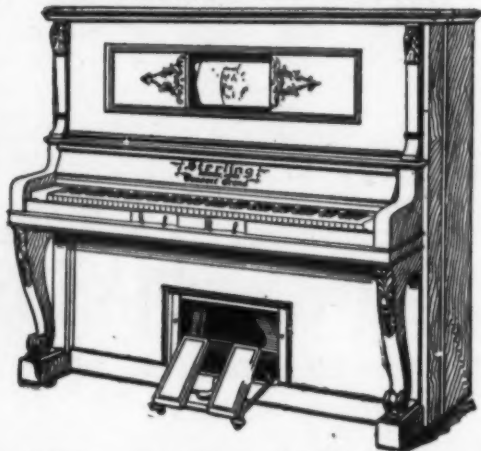
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Enrico Caruso is engaged for another "Gastspiel" at the Royal Opera in Berlin in October. In addition to other rôles, he will appear as *Canio* in "I Pagliacci" and *Edgardo* in "Lucia," two parts he has not yet sung in Berlin.

The first performance in German of Victor Herbert's operetta, "The Wizard of the Nile," took place recently in Leipzig. The melodious music pleased the audience greatly. "Der Zauberer vom Nil" is the German title.

Frau Gutheil-Schoder, of the Vienna Court Opera, has been playing a special engagement at Kroll's Opera House in Berlin. Her *Carmen* and *Nedda* especially have delighted the Berliners, who find her dramatic power her greatest asset.

Referring to the new opera in which he is now engaged, Pietro Mascagni recently said: "The Harvest Feast" is a modern tragedy of Christ. The central figure is a laborer, inspired with the idea of universal Socialism, in pursuit of which he treads a path as terrible as the passion of the Redeemer. The material is extraordinarily full of dramatic movement. It ends by the hero's being struck down by his master. I am building great hopes on this opera. I attach great importance to the libretto . . . and therein follow the principles of Wagner. I value not only the handling but also the words. From the words I draw my inspiration."

What is called "a great musical movement" is going on in England. At a recent meeting in London, of the Association of Musical Competition Festivals, the fact was brought out that in about sixty districts in all parts of the Kingdom musical competition festivals are held, and that their number is steadily increasing. Musical tournaments were held centuries ago by troubadours and other minstrels, but these are different. There are drawbacks to the modern festivals—an occasional pot-hunting spirit and too much regard for winning medals and prizes, but the good far outweighs the bad. An English journalist says that these festivals "excite an amount of enthusiasm hardly to be generated in any other way, and beget results to correspond." According to Wagner, enthusiasm is the most essential of all things for securing success in a musical undertaking; without it, for instance, the choruses in the last movement of Beethoven's ninth symphony cannot possibly be sung.

A sarcastic program is the latest thing that comes from England. In view of the persistently cold Summer in that country the "Musical News" has suggested the following as an ideal list of numbers for an open-air concert: Fantasia, "The Storm" (Lemmens); song, Shakespeare's "The Rain it Raineth Every Day"; selection Handel's "Water Music"; song, "Do You Remember, Love, That Night in June?" (Goring Thomas); song, "A Summer Shower" (Marzials); song, "Sure-footed Snow" (Lie); song, "The Rainy Day" (Wadham); part-song, "Where Icicles Hang" (Simpson); Mendelssohn's Overture to "Midsummer Night's Dream"; old English song, "Summer is Icumen In"; duet, "O Wert Thou in the Cauld Blast" (Mendelssohn); and a grand fantasia, introducing "Home, Sweet Home" and airs from German's "Merrie England." The London "Telegraph" suggests as suitable additions, Schubert's "Der Wintertag" and the chorus from "Pirates of Penzance," beginning "How beautifully blue the sky!"

A promising organization still in the initial stage in Atlanta, Ga., is a woman's orchestra, which is being formulated by



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Col. W. S. Hays.

Col. Will S. Hays, the veteran river editor of the "Courier-Journal," song writer, and poet, died at his home in Louisville, on July 23, of vertigo, caused by a stroke of paralysis suffered in the Iroquois Theatre fire in Chicago, December 30, 1903. He was seventy years old.

Col. Hays always claimed the authorship of the original words of "Dixie" and that he was responsible for the arrangement of the music. His version of "Dixie" was written at the outbreak of the civil war, but the words were considered so seditious that the writer was arrested and compelled to change them. By that time it is said Dan Emmett, the minstrel, had written his song and his publisher had it copyrighted.

Col. Hays' most famous song was "Molly Darling," the sales of which reached 2,000,000 copies in Europe and America. Among his other songs were "Keep in de Middle ob de Road," "The Old Log Cabin in the Lane," and "Signal Bells at Sea."

Magnify Choir Leader's Voice.

In the old village of Braybrook in Northamptonshire, England, is a monster trumpet 5 feet 6 inches in length, and having a bell shaped end 2 feet, 1 inch in diameter.

The trumpet is made up of ten rings, which in turn are made up of smaller parts. The use of this trumpet—only four of the kind are known to exist at the present day—was to magnify the voice of the leader in the choir and to summon the people to the church service.

At the present time neither the choir nor the service is in need of this extraordinary "musical instrument," but the vicar of the church takes care of the ancient relic and is fond of showing it to all visitors.

Knee Breeches at London Opera.

There is no denying the fact that the wearers of knee breeches for evening dress are on the increase. There were counted no fewer than sixteen in the foyer at Covent Garden when "La Bohème" was given. Most of these were black silk, but there was one pair of black velvet, says the "Outfitter."

The other day a young man gave a reason for not dancing, the spirit of which might be made to apply to a good many failures in life. "I should like to dance," he said, "and I should dance, only the music puts me out and the girl gets in my way."—"Tatler."

Journalistic Delicacy.

"Here," said the managing editor, holding up the proof of the musical critic's article, "you'll have to be more careful about the phrases you use in reporting these amateur affairs."

"What's the matter? I have tried to be absolutely fair to every one who was on the program."



"You say Miss Arabella Fattmore rendered the spinning song in a faultless manner."

"Yes. She did it very well."

"But don't you see that the use of the word render in this connection is very objectionable? Her father got rich in the lard business. If I permitted your article to go as you have written it he would take out his ad. and stop his subscription tomorrow."—Chicago "Record-Herald."

Claude Cunningham, the distinguished baritone, has been engaged for the Worcester Festival next October. He sings the baritone part in Horatio Parker's "Horo Novissima."

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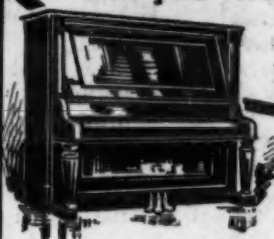
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